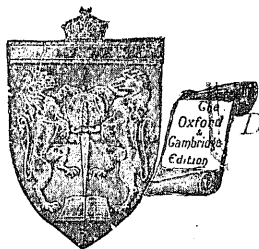


THE OXFORD AND CAMBRIDGE SERIES.

General Edition: Rev. F. MARSHALL, M.A.



SHAKESPEARE'S  
KING HENRY THE FIFTH,

WITH INTRODUCTION AND NOTES  
FOR  
THE EXAMINATIONS

BY THE  
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## PREFACE.

THIS Edition of *King Henry the Fifth* is intended mainly for Students preparing for the Oxford and Cambridge Local and similar Examinations.

It consists of three sections, the first containing the necessary introductory matter, with sketches of the characters, references to characteristics of the play, and other important points; the second containing the text of the play with brief notes and paraphrases, followed by additional notes; whilst the third section includes such additions as versification, grammatical explanations, classical allusions, etc., with a complete glossary of words.

Section II. is intended for reading in class, and the arrangement of the text has been adopted with the view of enabling the pupil to obtain a clear insight into the meaning of difficult words and passages as he reads the play. This section will be found particularly serviceable for a class of young boys reading Shakespeare for the first time. The Editor's experience is that, when the notes are entirely detached from the text, the average boy either reads the text and ignores the notes, or else devotes his attention exclusively to the notes, committing them to memory without any reference to the context.

Extensive notes only mystify young pupils. **Section II., with a slight selection of the other sections, will be found sufficient for the Junior Examinations.** Senior students can take the whole of the work. This edition is therefore adapted for both classes, Junior and Senior.

Section III. has been arranged with the object of lightening teachers of the laborious task of collecting the necessary information for their pupils. From experience the Editor knows how heavy a task this has been in classes using ordinary editions of Shakespeare's plays.

The authorities consulted by Shakespeare are given fully (with annotations) in the Appendix.

Examination Papers will be found at the end of the book. Pupils working these papers cannot fail to do well in examination.

The favourable reception of this series of Shakespeare's plays justifies the Editor in believing that he has supplied a want which teachers have long felt. He would gratefully acknowledge the advice of teachers from whom he has received many valuable hints and suggestions, and would more particularly express his obligation to Mr. A. T. Pollard, Head Master of the City of London School, to whose experience the form and arrangement of the plays in this series are mainly due,

F. M

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## SOURCE OF THE PLAY.

The *Second Edition of Holinshed's Chronicles*, published in 1587.

It is probable that Shakespeare consulted no other authority, though from some passages in the play it has been argued that the dramatist had access to certain works. The principal of these are:—

1. A Play entitled "*The Famous Victories of Henry the Fifth, containing the Honorable Battell of Agincourt*," printed in 1598, but known to have been acted as early as 1588.

Chief similarities to this old play are:—

- (a) The tennis-ball speech (I. ii.).
- (b) The courtship scene with Katharine (V. ii.).

2. Lyly's *Euphues*, from which Shakespeare is said to have taken the famous "Bee" simile (I. ii. 183-204).

We may refer to the blunder in Act I. ii. 77, where the text reads "also King Lewis the Tenth." There Shakespeare follows Holinshed, who is responsible for the error. Hall, a chronicler anterior to Holinshed, has "Lewis the Ninth" correctly. This somewhat trivial coincidence with Holinshed supports the opinion generally held that Holinshed was the only authority consulted by Shakespeare for historical facts.

The comic characters are Shakespeare's own invention.

## DATE WHEN THE PLAY WAS WRITTEN.

We have two means of arriving at a probable date when any particular play was written.

### I. External Evidence.

- (a) Date of entry in the Register of the Stationers' Company.
- (b) Is the Play included in the Folios or Quartos?
- (c) Are there any allusions to the Play by contemporaneous writers?

### II. Internal Evidence.

- (a) Are there any allusions in the play to contemporaneous events?
- (b) An examination of the language and metre of the play.

For the date of Henry V. we have the following evidence:—

#### 1. *External*.

- (a) There are two entries in the Register of the Stationers' Company.

1 Augusti.

<i>Is you like yt, a booke. Henry the ffifth, a booke. Every man in his humour, a booke.</i>	} <i>To be staied.</i>
<i>The Comedie of Much Adoo about nothinge, a booke.</i>	

The year is not mentioned in the Register, but the previous entry is May, 1600.

On the 14th August, 1600, among certain books entered to the name of Thomas Pavier is "*The historie of Henry V. with the battell of Agincourt.*"

- (b) The play is not mentioned by Meres in his "Palladis Tamia" (1598), in which he gives a list of Shakespeare's plays already published at that date.
2. *Internal*.
- (a) "*This wooden O*" (I. Pro. 13), refers to the Globe Theatre, which was built in 1599.
- (b) "*Were now the general of our gracious empress,  
As in good time he may, from Ireland coming*" (V. Pro. 80-1).

Refers to the expedition of Robert Devereux, Earl of Essex, to Ireland. The time included in this expedition is from March 27th to September 28th, 1599. As the return of Essex is anticipated, not described, it is clear that the play must have been performed for the first time in the summer of 1599.

## EDITIONS OF THE PLAY.

The play was first published in Quarto in 1600, which was reprinted in 1602 and 1608.

It appears in the First Folio, 1623.

Differences between the Quarto of 1600 and the Folio of 1623.

- (1) Quarto contains 1,623 lines; the Folio 3,379.
- (2) Quarto omits:
- All the prologues and the epilogue.
  - Act I., Sc. i., i.e. the discussion between Canterbury and Ely on Henry's character, and the bill to appropriate Church revenues.
  - Act III., Sc. i. Henry before Harfleur.
  - Act IV., Sc. ii. The French camp.
  - Many lines in different scenes.
  - Certain characters.

Is the Quarto an abridgment of the Folio, or the Folio an enlargement of the Quarto?

We may note that—

- The extreme length of the play in the Folio Edition may have rendered it cumbersome for stage purposes.
- The reduction of the number of separate characters would facilitate representation on the stage.

Therefore we may assume that the Quarto was an abridgment for stage purposes.

Was the abridgment made by Shakespeare?

The work of abridgment has been so clumsily executed that it is hard to believe that the work was done by the author himself, and it is generally admitted that the Quarto was in some way surreptitiously obtained.

Mr. Wright sums up thus:—"I am inclined to believe—

- That Henry V. was shortened for stage purposes;
- That from evident marks of carelessness and inconsistency, it is probable the abridgment was not the work of the author;
- And that of this shorter form of the play the printed text of the Quartos is a surreptitious and imperfect representation."

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 THE UNITIES.

**The Unities** are three in number, viz., Time, Place, and Action.

**Time.** The time taken in the representation of the play must coincide with that of the action of the play.

**Place.** No scene of the play must be so located that the *dramatis personæ* shall be unable to visit it in the time allotted for the performance of the play.

**Action.** All characters must contribute to the action of the play, *i.e.* no unnecessary characters should be introduced.

All scenes must contribute to the action of the play, *i.e.* no unnecessary scenes should be introduced.

**The Tempest and The Comedy of Errors** are examples of Shakesperian plays in which all the unities are observed.

## ANACHRONISMS.

**An Anachronism** = an error in dating. So when a writer assigns an event to a date to which it cannot belong he is said to commit an *anachronism*.

**Instances in the Play—**

1. "*Pistol's cock is up*" (II. i. 55). The word "Pistol," as applied to firearms, is taken from Pistoja, in Florence, where the weapon was invented in 1545.
2. "*Art thou Bedlam?*" (V. i. 20). Bethlehem, of which Bedlam is a contraction, was formerly a religious house in London. It was not till the suppression of the monasteries, in the reign of Henry VIII., that Bethlehem was converted into a lunatic asylum or madhouse.
3. "*That shall go to Constantinople and take the Turk by the beard?*" The Turks did not gain possession of Constantinople till 1453, thirty-one years after the death of Henry V.
4. "*'Tis a good silling*" (IV. viii. 62). The only coins of Henry V. and VI., were: Silver—1d.,  $\frac{1}{2}$ d.,  $\frac{1}{4}$ d.; Gold—Noble,  $\frac{1}{2}$  Noble,  $\frac{1}{4}$  Noble. The *Shilling* was first coined in or about 1502 by Henry VII.

## CHARACTERISTICS OF THE PLAY.

*King Henry the Fifth* belongs to the period of Shakespeare's "later History," a period which includes also 1 and 2 *Henry IV.* Shakespeare's six historical plays, *King John*, *King Richard II.*, *King Henry VI.*, *King Henry IV.*, *King Henry V.*, and *King Richard III.*, together form a series of portraits which has been styled by Schlegel a "mirror for kings." The most prominent characteristic of this series of historical plays is their national and political importance. "For," says Thomas Heywood in his "Apology for Actors" (1612), "the historical plays teach history to those who cannot read it in the chronicles, these plays are written with this aim, to teach subjects obedience, to represent the untimely ends of such as have moved insurrections, and the flourishing estate of such as prove themselves faithful and keep clear of traitorous stratagems."

In *King Henry the Fifth* Shakespeare has depicted his ideal king, the

perfect flower of chivalry and piety, "the Star of England." The play has been said to be

**1. A Magnificent Monologue and the King the Speaker of it.**

The whole play is designed to show the development of the ethical character of the king. There is no plot in the piece. The comic scenes are introduced merely to afford variety and to divert the audience. The character of King Henry is a highly finished portrait of Shakespeare's ideal king. The other characters serve little purpose except to set off by contrast the glory of the principal figure.

**2. A play of action.**

In the play of *Henry V.* we are concerned, not so much with what a man is, as in the tragedies, as with what he *does*. The hero himself is essentially a man of action; as Dowden has said "the central element of his character" is a "noble realisation of fact." The course of action is rather plain and smooth, its elevating character lies in the greatness of the facts, in the subject more than in the form. Again Shakespeare has allowed no petty plots to interfere with the great object of his drama.

Hence we find the play

**3. Singularly devoid of women characters,**

Queen Isabel speaking but few words and those only intended to show what Shakespeare elsewhere earnestly impresses upon his audience, the enormous amount of evil which always attends the rupture of peace between two great nations, whilst the introduction of the character of Princess Katharine serves merely to display Henry's honest, manly, plain and downright fashion of wooing, the homely courtship of a soldier and a man of action.

Shakespeare, in order that he might describe as well as exhibit great actions, has in this play introduced

**4. The Chorus, Prologues and an Epilogue.**

The Prologue is a short piece in verse recited before a dramatic performance begins, or between the acts of a drama with the object of explaining the action of the play or narrating the events which are supposed to have taken place between the Acts. The word *Chorus* properly signifies a dance. Among the ancient Greeks it denoted a number of persons who danced and sang choral odes at the festivals of Dionusos. From it arose the ancient Greek lyric drama. The Chorus in *Henry V.*, however, bears little resemblance to that of the ancient Greeks. It consists of a single person who, in Shakespeare's time, used to advance at the third sounding or flourish of trumpets to announce that the play or the act was about to begin. He was attired always in black and wore upon his face an expression of

humility signifying the entire submission of the managers and actors to the public will. In this play the Chorus

- (1) Apologises for imperfections of apparatus and scenery or for deficiencies of numbers;
- (2) Gives accounts of connecting events;
- (3) Describes changes of scene and carries the imaginations of the audience over intervals of time;
- (4) Describes actions unsuitable for dramatic treatment;
- (5) Makes general or descriptive remarks upon persons, scenes or events.

"In this play Shakespeare bade farewell in trumpet tones to the history of England. It was a fitting climax to the great series of works which told of the sorrow and the glory of his country, embodying as it did the purest patriotism of the days of Elizabeth. With Agincourt and a King Henry V. we can rest content, assured that all greatness and good are possible for a loyal people."—DOWDEN.

"In respect of proper dramatic interest and effect, this play is far inferior to *King Henry IV.*; nor does it rank very high in the list of Shakespeare's achievements; but in respect of wisdom and poetry and eloquence it is among his very best. The Choruses are replete with the finest lyrical inspiration; and I know nothing that surpasses them in vividness of imagery, or in potency to kindle and electrify the reader's imaginative forces."—HUDSON.

"Magnificent as the whole drama is, as a great national song of triumph there can be no doubt that Shakespeare felt that in this play he was dealing with a theme too narrow for his peculiar powers. His drama generally, was cast in an entirely different mould from that of the Greek tragedy. . . . The Henry V. constitutes an exception to the general rules upon which he worked. 'High actions' are here described as well as exhibited and high passions in the Shakespearian sense of the term, scarcely make their appearance at all. There have been, and there may again be, periods of real danger when the national spirit shows itself drooping and languishing. It is under such circumstances that the heart-stirring power of such a play as *Henry V.* is to be tested."—KNIGHT.

"One great object of his historic plays was to make his countrymen more patriotic; to make Englishmen proud of being Englishmen."—COLERIDGE.

"This series of plays is written with extraordinary animation of style. The humblest thoughts are perpetually adorned with delicate graces of expression. How beautiful and just is Henry's apostrophe to sleep, and how exquisitely touching Exeter's narration of the glorious death of the Duke of York at the battle of Agincourt!"—SCOTCROWE.

## THE CHARACTERS OF THE PLAY.

### Hints for the Student.

1. Study the Play. Go to Shakespeare himself in the first instance. See what he has to teach you about any character.
2. Note any particular passages in the play descriptive of the person or disposition of the particular character.
3. Examine situations, actions and motives for the actions. Try to ascertain what Shakespeare intended.
4. Read what the great critics have written.
5. Make your own deductions and form your own opinion.

Do not make the fatal error of committing to memory, without completely understanding, any description, however accurate and critical.

Get to the root of the character and to the design of Shakespeare for yourself. The criticisms of others will be useful as assistance in guiding your examination, but they cannot take the place of individual research. The sketches now given are based upon the above hints and follow the lines that the editor has adopted in his own course of teaching.

## HENRY THE FIFTH.

### What Shakespeare intended.

In dramatising the history of King Henry V. Shakespeare's intention was to present to his Elizabethan audience his own ideal of a king and a man. Having, moreover, presented in *1 and 2 Henry IV.* an imperfect sketch of Prince Henry, the poet doubtless felt it his duty to the public to continue the story of the madcap prince and to trace his triumphant career as the conqueror of Agincourt.

"If you be not too much cloyed with fat meat," he says in the Epilogue to *2 Henry IV.*, "our humble author will continue the story, with Sir John in it, and make you merry with fair Katharine of France: where, for anything I know, Falstaff shall die of a sweat, unless already he be killed with your hard opinions."

Of this play Dr. Dowden has said:—

"It was a fitting climax to the great series of works which told of the sorrow and the glory of his country, embodying as it did the purest patriotism of the days of Elizabeth. With Agincourt and a King Henry V. we can rest content, assured that all greatness and good are possible for a loyal people. . . . And as the noblest glories of England are presented in this play, so it presents Shakespeare's ideal of active, practical, heroic manhood. . . . Henry exhibits the utmost greatness which the active nature can attain."

### His youth.

In order to show that there was no miraculous conversion or inconsistency in the change which came over Prince Henry upon his accession to the throne, it is necessary to refer briefly to his early career as depicted in *Richard II.* and in *1 and 2 Henry IV.*

"The surpassing union in this character of spirit and calmness,—of dignity and playfulness,—of an ever present energy and an almost melancholy abstraction,—the conventional authority of the king, and the deep sympathy with the meanest about him of the man,—was the result of the most philosophical and consistent appreciation by the poet of the moral and intellectual progress of his own Prince of Wales" (KNIGHT).

### 1. His wildness.

We first hear of the prince in *Richard II.* when his father Bolingbroke complains that—

"'Tis full three months since I did see him last;  
If any plague hang over us 'tis he,"

and sends messengers to search for him in the London taverns where

"he daily doth frequent, with unrestrained loose companions."

In *1 and 2 Henry IV.* we see him in friendly association with thieves and rogues (Falstaff amongst others), spending his time in ale-houses or in the haunts of vice, beating the watch, assaulting a judge, assisting at a robbery and joining in every form of youthful frolic. He himself makes

the boast: "*I can drink with any tinker in his own language during my life.*" His father, Henry IV., grieves that he can—

*"See riot and dishonour stain the brow  
Of my young Harry,"*

and mournfully contrasts him with young Percy,

*"A son, who is the theme of honour's tongue."*

## 2. His better nature.

But there are indications even in these early days that the prince's wildness is a recreation only, not a habit. In *Richard II.*, his father thus speaks of him:—

*"As dissolute as desperate; yet though both  
I see some sparks of better hope, which elder years  
May happily bring forth;"*

and in *1 and 2 Henry IV.* his wantonness and dissoluteness are more apparent than real. He is laughter-loving, merry, excitable, and gives way to a wild youthful love of liberty: but he is free from all suspicion of dishonour. When the robbery took place which he incautiously sanctioned by his presence he paid back the money with advantage. He is grave enough in his father's presence when, speaking of Percy, he promises that the time will come,

*"That I shall make this northern youth exchange  
His glorious deeds for my indignities;"*

and in the presence of danger, on the field of battle, his whole demeanour changes. His challenge of Percy to single combat was made in no vaunting spirit. Vernon remarks—

*"I never in my life  
Did hear a challenge urged more modestly;"*

and adds the prophetic words

*"If he outlive the envy of this day  
England did never owe so sweet a hope,  
So much misconstrued in his wantonness."*

On the plains of Shrewsbury he more than redeemed his reputation. He, who had been reported to be waiting eagerly for his father's death, saved that father's life. He slew the rebel Hotspur, his former rival, and, in his modesty, gave to the unworthy Falstaff all the glory of the deed. Finally the thought of his father's sickness softens him, and the king, who during his life had never understood the real worth of his eldest son, dies in peaceful assurance of his loyalty and love. The reformation of the prince, who hitherto had been holding himself in reserve, and whose heart was ever sound, is fully accomplished in the spectacle of his father's death-bed.

## 3. References to Henry V's. youth and reformation.

Cant. "*The courses of his youth promised it not.  
The breath no sooner left his father's body  
But that his wildness mortified in him,  
Seem'd to die too; yea, at that very moment*

*Consideration, like an angel, came  
And whipp'd the offending Adam out of him,  
Leaving his body as a paradise,  
To envelope and contain celestial spirits.*

Whilst in former days—

*His addiction was to courses vain,  
His companies unletter'd rude and shallow,  
His hours fill'd up with riots, banquets, sports,  
And never noted in him any study,  
Any retirement, any sequestration  
From open haunts and popularity.*

Ely. *The strawberry grows underneath the nettle,  
And wholesome berries thrive and ripen best  
Neighbour'd by fruit of baser quality ;  
And so the prince obscured his contemplation  
Under the veil of wildness ; which, no doubt,  
Grew like the summer grass, fastest by night,  
Unseen, yet crescive in his faculty."*

French Amb.

*"The prince our master  
Says that you savour too much of your youth,  
And bids you be advised there's nought in France  
That can be with a nimble galliard won ;  
You cannot revel into dukedoms there."*

King Hen.

*"And we understand him well,  
How he comes o'er us with our wilder days,  
Not measuring what use we made of them.  
We never valued this poor seat of England ;  
And therefore living hence, did give ourself  
To barbarous license."*

When the Dauphin of France scornfully refers to King Henry as—

*"A vain, giddy, shallow, humorous youth,"*

the Constable replies—

*"O peace, Prince Dauphin !  
You are too much mistaken in this king ;  
.  
.  
.  
And you shall find his vanities forespent  
Were but the outside of the Roman Brutus  
Covering discretion with a coat of folly."*

Ere.

*"Be assured, you'll find a difference  
As we his subjects have in wonder found,  
Between the promise of his greener days  
And these he masters now."*



**Henry's personal appearance.**

King Henry V. on his accession to the throne,  
*"Is in the very May-morn of his youth,  
 Ripe for exploits and mighty enterprises."*

Of his own appearance he himself modestly declares that he was  
*"created with a stubborn outside"* and *"with an aspect of iron,"* that his  
*"face is not worth sun-burning,"* and that he *"never looks in his glass  
 for love of anything he sees there,"* and he draws comfort from the fact  
*"that old age, that ill layer up of beauty, can do no more spoil upon his  
 face."* Though in his modesty he thus disparages himself we learn  
 from other sources that his complexion was bright, his eyes clear  
 and brilliant, and the expression of his face such as to inspire the  
 greatest confidence, and when roused, the greatest enthusiasm in his  
 followers. After a weary night of watching, before the day of Agin-  
 court he

*"Freshly looks and over-bears attain't  
 With cheerful semblance and sweet majesty;  
 That every wretch, pining and pale before,  
 Beholding him, plucks comfort from his looks."*

When provoked his eyes bore in them

*"The fatal balls of murdering basilisks."*

He possessed a frame lank and muscular, "in strength and nimble-  
 ness of bodie from his youth few to him comparable," and Pistol  
 describes him as being

*"Of parents good, of fist most valiant."*

**His qualities as a general and a soldier.**

Henry V. is essentially a man of action. Although the Archbishop  
 of Canterbury maintains that he excels as a scholar, a statesman, a  
 politician, and a philosopher, yet it is as a leader of men and a  
 soldier, *"a name that in his thoughts becomes him best"* that the poet  
 most compels our admiration for him.

**1. He is ambitious.**

*"Either our history shall with full mouth  
 Speak fully of our acts, or else our grave,  
 Like Turkish mute, shall have a tongueless mouth,  
 Not worshipp'd with a waxen epitaph."*

*"No king of England, if not king of France."*

*"But if it be a sin to covet honour,  
 I am the most offending soul alive."*

**2. He is brave.**

Although fully conscious of the danger in which he and his  
 army stand on the eve of Agincourt, yet

*"Upon his royal face there is no note  
 How dread an army hath enrounded him."*

Note especially his inspiring speeches—

(a) Before Harfleur (III. i.).

(b) To Westmoreland who wished for more men (IV. iii.).

**He is resolute and quick in action.**

After having once satisfied himself as to the righteousness of his cause he determines to conquer France at all hazards, and never for a moment swerves from his purpose.

*"Now we are well resolved : and by God's help,  
And yours, the noble sinews of our power,  
France being ours, we'll bend it to our awe,  
Or break it all to pieces."*

The Constable of France warns the Dauphin,

*"How terrible in constant resolution"*

the new king is. When he appears to boast he is in reality only expressing his fixed and unchangeable determination.

*"My army but a weak and sickly guard ;  
Yet, God before, tell him we will come on,  
Though France and such another neighbour  
Stand in our way."*

He constantly surprises the enemy by the rapidity of his advance, and

*"He weighs time even to the utmost grain."*

The French king says—

*"For England his approaches makes as fierce  
As waters to the sucking of a gulf;"*

whilst Exeter compares his progress to a "fierce tempest," and warns the French that he is coming

*"In thunder and in earthquake, like a Jove,"*

and begs to be speedily dismissed lest that the King

*"Come here himself and question our delay."*

When the French nobles, "expressly against the law of arms," killed the lackeys and the boys who had been left in camp at some distance from the field of action, King Henry, "contrarie to his accustomed gentleness," at once ordered the slaughter of his prisoners, and so struck terror into the hearts of the remaining French who forthwith fled.

**He loves simplicity and hates unreality.**

Although his position required that he should occasionally appear in all his majesty, "*be like a King and show his sail of greatness,*" as when he received the French ambassadors or the herald, yet the character most natural to him was that of the plain soldier, "*a fellow of plain and uncoined constancy.*" We have seen what his early life had been. On assuming the crown, he recognized his responsibilities and disengaged himself from his worthless associates, but he always retained his love of freedom of action, his dislike of conventionality and enforced ceremony. He is thoroughly at home when mixing on terms of equality with the soldiers of the camp whom he calls "*brothers, friends, and countrymen,*" and he can still enter into

a jest or play a practical joke. He urges his suit upon the French princess with characteristic simplicity and straightforwardness.

*"I speak to thee plain soldier; if thou canst love me for this take me; if not, to say to thee that I shall die is true; but for thy love, by the Lord, no; yet I love thee too."*

When meditating upon his estate he enviously regards the condition and healthful occupation of the peasant, and shows the emptiness of ceremony, *"thou idol ceremony,"* the prerogative of kings, from which he constantly endeavoured to escape. (See the whole of the speech beginning *"Upon the King!"* IV. i. 249-301).

At the end of his successful campaign,

*"Being free from vainness and self-glorious pride,"*

he forbids any public demonstration to be made in his honour,

*"Giving full trophy, signal, and ostent  
Quite from himself to God."*

### His piety.

The king is truly and unaffectedly pious, *"the mirror of all Christian kings,"* as says the Chorus, and *"a true lover of the holy church."* He will not commence the war against France without the Archbishop of Canterbury's assurance that he may *"with right and conscience make this claim,"* and what the Archbishop speaks must be *"in his conscience washed as pure as sin with baptism."*

In condemning the traitors Cambridge, Scroop and Grey, he prays that God may quit them in His mercy and of His mercy give them patience to endure, and true repentance of all their offences. All his successes he ascribes to God; to God he commits himself before every undertaking.

*"We doubt not of a fair and lucky war,  
Since God so graciously has brought to light  
This dangerous treason lurking in our way  
To hinder our beginnings."*

On the eve of the battle of Agincourt, when his soldiers are sick and his numbers diminished, he replies to Gloucester, who hopes they will not be attacked thus unprepared, in these words—

*"We are in God's hand, brother, not in theirs."*

Before the battle, after visiting his soldiers' lines, he offers up the prayer—

*"O God of battles! steel my soldiers' hearts;  
Possess them not with fear; take from them now  
The sense of reckoning, if the opposed numbers  
Pluck their hearts from them. Not to-day, O Lord,  
O, not to-day, think not upon the fault  
My father made in compassing the crown!"*

and when the victory is gained, his first words are

*"Praised be God and not our strength for it";*

and again,

*"O God Thy arm was here;  
And not to us but to Thy arm alone,  
Ascribe we all."*

and later,

*"Take it God, for it is none but Thine,"*

and he orders death to be proclaimed against any who boasts of the victory, or who *"takes that praise from God which is His only."* "Non Nobis" and "Te Deum" are to be sung by the army and the

*"The dead with charity enclosed in clay."*

### His Humanity.

King Henry conducts the war in no blood-thirsty spirit, but is fully alive to the terrible responsibilities of those who awake the *"sleeping sword of war."* He urges the governor of Harfleur to yield before death and destruction become inevitable.

*"Take pity of your town and of your people,"* etc. (III. iii. 28-43). He was to a degree unusual in the middle ages, careful of the health of his own soldiers, being, as we learn from history, the first English commander-in-chief who made regular provision for the medical and surgical treatment of the wounded. His fiercest passion was roused by a deed of wanton cruelty and an infraction of the international law of warfare, the slaughter of the defenceless camp boys (IV. vii. 57-67). As for the atrocities which he himself ordered to be committed, the slaughter of the prisoners and the killing of the wounded after the battle, we must blame the age in which he lived rather than the man. Civilized warfare was then unknown, and such violent measures were in the feudal ages (and even in Shakespeare's own time) frequently deemed necessary. He gives utterance to his own feelings when he says that when *"lenity and cruelty play for a kingdom, the gentler gamester is the soonest winner."*

### His many-sidedness.

He is all things at all times, and possesses a wonderful power of adapting himself to circumstances. His marvellous versatility is eloquently expressed by the Archbishop of Canterbury in the speech beginning

*"Hear him but reason in divinity"* (I. i. 38-52).

### Comparison between Richard II., Henry IV. and Henry V.

Richard II. is generally hated by his subjects, Henry IV. feared, Henry V. loved.

Richard II. is showy and fond of ceremony, Henry IV. uses ceremony for his own ends, Henry V. despises show and hates unreality.

Richard II. as a king is a failure, Henry IV. a partial success, Henry V. an ideal king.

In Richard II. Shakespeare has represented a weak king, a dreamer, who, through want of character, by misgovernment, and by the maintenance of selfish favourites embroils his country in civil war and loses his crown.

In Henry IV. he has represented a king who won a crown by caution and by boldness, and held it by his strong determination. But as there was nothing free or spontaneous in his character, he neither gained the love of his subjects nor knew repose of mind or rest himself.

In Henry V. he has portrayed his own favourite king and the favourite of the English nation, a practical man, combining strength of character with a joyous humour, justice with bravery, dignity with simplicity, piety with martial enthusiasm; in a word, an ideal king in whom all the good national qualities are seen in their highest perfection.

### Contrast between French and English, between the Dauphin and Henry.

In many passages of the play the poet has taken pains to exhibit in strong contrast the disposition and demeanour of the French and English soldiers. He has represented "*the confident and over-lusty French, proud of their numbers and secure in soul,*" playing at dice with one another to pass the time before the battle, the stakes being the English whom they are going to capture, whilst

*"The poor condemned English,  
Like sacrifices, by the watchful fires  
Sit patiently and intently ruminating  
The morning's danger."*

He has shewn us the French king wishing to bring the English prince in a chariot captive to Rouen, and the French nobles boasting of their steeds, their armour and their superfluous lackeys. Not the least shallow of these vain, supercilious, and contemptuous braggarts is the Dauphin, who so falsely estimated the character of the English prince as to send him a tun of tennis balls as being a treasure meet for his youth, and whose contempt of the English soldiers before Agincourt was such as to prompt the suggestion,

*"Shall we go send them dinners and fresh suits,  
And give their fasting horses provender,  
And after fight with them?"*

Even his own nobles perceive the Dauphin's folly and deride him (III. vii.)

What a contrast to this frivolity and bombast is the pious humility and fear of God of King Henry! He meets the scorn of the Dauphin with quiet, dignified decision; he answers the Herald with calm determination, or if his excitement betrays him for a moment into boastful language he corrects himself and prays forgiveness.

*"This air of France hath blown that vice in me;  
I must repent."*

He spends the night before the battle encouraging his soldiers,

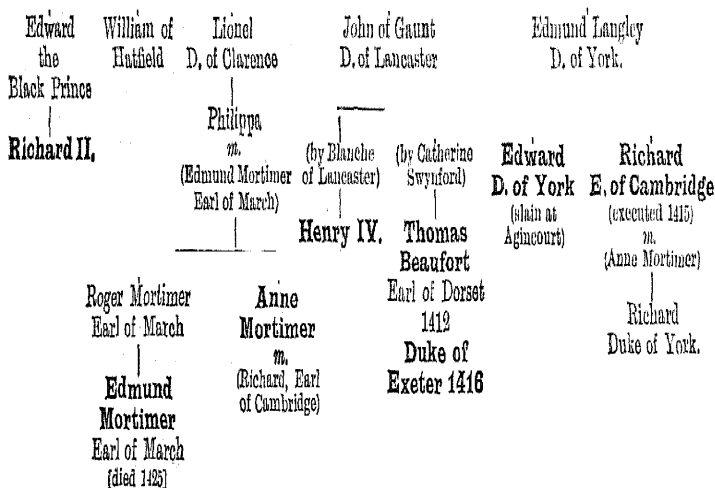
*"Walking from watch to watch, from tent to tent,"*

or in deep meditation, communing with his conscience or in prayer to God.

# TABLE I.

## EDWARD III.

GENEALOGICAL TABLE



Henry V. Thomas John Humphrey  
 m. D. of Clarence D. of Bedford D. of Gloucester  
 (Katharine of France)  
 Henry VI.

### Henry's treatment of his former associates—*vide* under Falstaff. Literary Notices.

And as in his love there is a certain substantial homeliness and heartiness so is there also in his piety. He is not harassed like his son, the saintly Henry [the Sixth], with refinements of scrupulosity, the disease of an irritable conscience, which is delivered from its irritability by no active pursuit of noble ends. Henry has done what is right; he has tried to repair his father's faults; he has built "two chantries, where the sad and solemn priests still sing for Richard's soul." He has done his part by God and man, will not God in like manner stand by him and perform what belongs to God? Henry's freedom from egoism, his modesty, his integrity, his joyous humour, his practical piety, his habit of judging things by natural and not artificial standards; all these are various developments of the central element of his character, his noble realisation of fact.

"But his realisation of fact produces something more than this integrity, this homely honesty of nature. It breathes through him an enthusiasm which would be intense if it were not so massive. Through his union with the vital strength of the world, he becomes one of the world's most glorious and beneficent forces. From the plain and mirth-creating comrade of his fellow-soldiers he rises into the genius of impassioned battle."—DOWDEN.

"But Henry's character, like that of all other men, must be estimated by the circumstances amidst which he moved. After four centuries of illumination, if we find the world still suffering under the dominion of unjust governors and ambitious conquerors, we may pardon one who acted according to his lights, believing that his cause justified his attempt to seize upon another crown, instead of wearing his own wisely and peaceably. At any rate, it was not for the poet to regard the most popular king of the feudal times with the cold and severe scrutiny of the philosophical historian. It was for him to call forth "the spirit of patriotic reminiscence."—KNIGHT.

"But how? Has not the poet forgotten that grand feature in Henry's character, that profound modesty, which formerly, as if wilfully, veiled all his brilliant qualities? . . . The answer is this; it deepens in the same degree as his fame becomes more exalted, it becomes humility and gives the honour to God. . . . Throughout the whole piece, throughout the whole bearing of the king, sounds the key-note of a religious composure, of a severe conscientiousness, and of a humble modesty."—GERVINUS.

### DUKE OF GLOUCESTER.

Humphrey, Duke of Gloucester was a brother to Henry V., being the fourth and youngest son of Henry IV. He was the only one of Henry's brothers who was actually present at Agincourt, where he fought bravely and was wounded, his royal brother coming to his rescue, and defending him till he could be borne from the field. He was also at the meeting of the French and English princes at Troyes. He was made Protector of England during the minority of Henry VI. He is said to have been "as unwise and capricious as he was greedy of power," but he possessed the art of making himself popular with the multitude. His private life was scandalous and in public he was the perpetual rival of Cardinal Beaufort. In 1447 he was charged with high treason in a Parliament held at Bury St. Edmunds, but before he had time to answer he was found dead in his bed.

He was present at Henry's interview with the French ambassadors (I. ii.).

Before Harfleur (III. i.).

In the English camp in Picardy (III. vi.), and at Agincourt (IV. i., iii., vii., viii.).

At the signing of the treaty of Troyes (V. ii.).

He appears in *II. Henry IV.* as Prince Humphrey of Gloucester, and was present when his father was seized with the fit which carried him off, and in *I. and II. Henry VI.*, in the latter of which he is discovered dead in his bed, and Suffolk and Cardinal Beaufort are suspected of having murdered him.

#### DUKE OF BEDFORD.

John, third son of Henry IV., and brother to King Henry V., who, on his deathbed appointed him Protector of the Realm and Regent in France. He was much the ablest man in England during the early part of Henry's VI. reign. He married a sister of the Duke of Burgundy, England's great ally in France. In 1432 his wife died, and he was ill-advised enough to marry Jacquetta of Luxembourg, thereby causing the alienation of Burgundy, who shortly after deserted the English and joined the French.

He was present at the discussion on the king's title (*I. ii.*).

At Southampton (*II. ii.*), before Harfleur (*III. i.*).

In the camp at Agincourt (*IV. i.*, *iii.*).

At the signing of the treaty of Troyes (*V. ii.*).

In this last scene he does not appear to take any active part, and his name is omitted by Henry when he appoints his council, although his brothers are mentioned by name.

*"Go, uncle Exeter,  
And brother Clarence, and you, brother Gloucester,  
Warwick and Huntingdon, go with the king."*

Bedford was appointed "Lieutenant of the whole realm of England," during King Henry's absence in France. Hence the poet is at fault when he represents him as being present before Harfleur, at Agincourt and at Troyes.

In *I. and II. Henry IV.*, he figures as Prince John of Lancaster. He distinguished himself at the battle of Shrewsbury, and is thus addressed by his brother Prince Henry:

*"By heaven thou hast deceived me Lancaster,  
I did not think thee lord of such a spirit:  
Before I loved thee as a brother, John;  
But now I do respect thee as my soul."*

Falstaff thus speaks of him: "*This same young sober-blooded boy doth not love me; nor a man cannot make him laugh; but that's no marvel, he drinks no wine.*" He expresses approval of the banishment of Sir John Falstaff and all his company by Henry V. on his accession.

He appears also in *I. Henry VI.* In this play he dies at Rouen (in 1433). Lord Talbot thus speaks of the deceased nobleman:

*"A braver soldier never couched lance,  
A gentler heart did never sway in Court."*



### DUKE OF EXETER.

Thomas Beaufort, Duke of Exeter, the great uncle of Henry VI., was the third son of John of Gaunt, by Katharine Swynford. He held the offices of Admiral of the Fleet, Captain of Calais, and Lord Chancellor of England under Henry IV. He died in December, 1426, leaving no issue.

He was present at the discussion on Henry's title (I. ii.).

At Southampton (II. ii.).

He forms part of Henry's embassy to France (II. iv.).

Before Harfleur, (III. i, iii.) at the camp in Picardy (III. vi.).

At Agincourt (IV. iii., vi., vii., viii.).

At the signing of the treaty (V. ii.).

At the time of Agincourt he was only Earl of Dorset, and not Duke of Exeter as Shakespeare calls him. He was not present at the battle, having remained in charge of Harfleur after its capture. Having died in 1426 he could not have been present at the coronation of Henry VI., 1431, as he is represented to be (in I. Henry VI.).

He appears in *I Henry VI.*

[N.B.—the Duke of Exeter who appears in *III. Henry VI.*, was Henry Holland, created Duke of Exeter in 1445.]

It is remarkable that Shakespeare should have represented him as having been at the battle of Agincourt, inasmuch as he gives in the following lines the true reasons of his absence.

"Come uncle Exeter,  
Go you and enter Harfleur; there remain,  
And fortify it strongly 'gainst the French."

By his "excellent discipline" at the bridge he earned the commendation of Fluellen. "*The Duke of Exeter is as magnanimous as Agamemnon*" and again "*The Duke of Exeter is master of the pridge: I can tell your majesty, the duke is a grave man.*" He cheered the dying York on the field and brought to Henry the news of his and Suffolk's death. He is generally in the company of the king, he gives the crowns to Williams, and gives Henry information of the numbers slain in battle.

### EARL OF SALISBURY.

Thomas Montague, or Montacute, fourth Earl of Salisbury, was the son of John, the third Earl (who appears in *Richard II.*). He met his death at the siege of Orleans, 1428, and is said to have been "the first English gentleman that was slain by a cannon ball."

The only time the Earl of Salisbury appears in the Play is in IV. iii., where he bids farewell to Gloucester, Exeter, and Westmoreland before Agincourt, and informs King Henry that the French are ready to charge.

Salisbury was, in all probability, not in France during this campaign, for his name does not appear in the roll printed by Sir Harris Nicolas.

His death at Orleans is described in *I. Henry VI.*, where Lord Talbot thus speaks of him :

*"In thirteen battles Salisbury o'ercame ;  
Henry the Fifth he first train'd to the wars ;  
Whilst any trump did sound, or drum struck up,  
His sword did ne'er leave striking in the field."*

In *IV. iii.* 10, Salisbury addresses Westmoreland as "*my kind kinsman*." Westmoreland and Salisbury were related by marriage only. Salisbury and John Neville married two sisters, and Salisbury's only daughter, Alice, married Richard Neville the third son of the Earl of Westmoreland and the father of Warwick, the King Maker.

#### EARL OF WESTMORELAND.

Ralph Neville, born in 1365, was the head of the noble house of Neville, which figured prominently in the reigns of Henry IV. and his immediate successors. He was created Earl of Westmoreland by Richard II. in 1397, but became a leader in the party of Bolingbroke. He married Lady Joan Beaufort, only daughter of John of Gaunt and Katharine Swynford.

He is present at the discussion on the title (*I. ii.*).

In the council chamber at Southampton (*II. ii.*).

At Agincourt (*IV. iii.*).

At Troyes (*V. i.*).

He could not have been at Agincourt as he had been appointed Warden of the West Marches towards Scotland and was one of the council of the Duke of Bedford, Regent of England in the King's absence. The poet himself shows that Henry was alive to the necessity of watchfulness with regard to the Scotch when he makes him say :

*"We must not only arm to invade the French,  
But lay down our proportions to defend  
Against the Scot, who will make road upon us  
With all advantage."*

He appears in *I.* and *II. Henry IV.* He invented the stratagem by means of which the rebel leaders Hastings and the Archbishop of York were arrested in *II. Henry IV.*

Henry V., more than once in the play addresses him as "*my cousin*." This appears to have been merely a title of courtesy.

## THE CHARACTERS OF THE PLAY. cxiii.

### EARL OF WARWICK.

Richard Beauchamp, born in 1381, succeeded to the title in 1401. He was a famous warrior and distinguished himself at Shrewsbury and elsewhere. At the coronation of Henry V. he acted as Lord High Steward of England. He was made deputy regent in France in 1425 during Bedford's absence in England. In 1427, and for nine years, he held the office of "governor" of the young king Henry VI. In 1437 he was appointed Regent of France, and died at Rouen in 1439.

He is present at the discussion on Henry's title (I. ii.).

At Agincourt (IV. vii.), and at Troyes (V. ii.).

Warwick was at Harfleur, but not at Agincourt, having returned to England after the capture of the former city.

He appears in *II. Henry IV.* and in *I. Henry VI.* He must not be confused with Warwick the King Maker, who is one of the principal characters in *II.* and *III. Henry VI.*

In IV. vii. King Henry styles him "Cousin Warwick" by courtesy.

### DUKE OF YORK.

Edward Plantagenet, eldest son of Edmund of Langley, Duke of York, fifth son of Edward III., was created Earl of Rutland in 1386, and Duke of Aumerle in 1397. He was suspected of being implicated in the murder of the Duke of Gloucester in 1397, and accompanied King Richard II. to Ireland in 1399. After Richard's deposition he plotted against Bolingbroke, as related in *Richard II.* He was degraded by Henry IV. to his former rank of Earl of Rutland; but was afterwards restored to favour and succeeded his father as Duke of York. He was killed at the battle of Agincourt in 1415.

He appears only once in the Play in IV. iii. where he humbly begs King Henry to entrust him with "*the leading of the vaward*": but the account of his death and that of the Earl of Suffolk forms one of the most beautiful and pathetic passages of the play. (*Hen. V. IV. vi.*)

In *Richard II.* he is depicted as an unscrupulous man, continually plotting, but always contriving to evade the consequences of his treachery.

King Henry says of him (IV. vi. 4-6):

"Thrice within this hour  
I saw him 'down; thrice up' again, and fighting;  
From helmet to the spur all blood he was."

From history we learn that he was struck down by the Duke of Alençon, and that it was in stooping to assist his cousin that the

king himself was attacked by that French prince. This incident is indirectly referred to in IV. vii. 160-1.

#### ARCHBISHOP OF CANTERBURY.

Henry Chicheley, or Chichele, was born in 1362, and became Archbishop of Canterbury in 1414. He was distinguished for his zeal in the cause of the English Church, which he defended against the pretension of the Pope to dispose of ecclesiastical preferments. He was also, on the other hand, a determined opponent of Wycliffe. He founded All Souls' College, Oxford, and enlarged and adorned Lambeth Place. He died April 12th, 1443.

He appears only in the first two scenes of the Play.

#### He is a thorough Churchman.

He is very eager to preserve intact the powers and temporal lands of the Church. To this end, and in order to divert the king's attention from ecclesiastical affairs at home, he urges upon him the expediency of undertaking the French war and makes an offer :

*"As touching France, to give a greater sum  
Than ever at one time the clergy yet  
Did to his predecessors part withal."*

He satisfies the king as to the validity of his title to the throne of France, and at the conclusion of his argument, in what appears to be very genuine enthusiasm, rising to a

*Patriotic outburst,*

He eloquently urges King Henry

*"Stand for your own ; unwind your bloody flag ;  
Look back into your mighty ancestors :  
Go, my dread lord, to your great-grand sire's tomb,  
From whom you claim ; invoke his warlike spirit,  
And your great-uncle's, Edward the Black Prince."*

In his eagerness to advance the interests of the Church he forgets to remind the king, that even if the claim of Edward III. had been worth anything at all, it would have descended to the Earl of March and not to himself.

#### As a Statesman and Politician.

He possesses a penetrating and far-seeing vision. He is an unerring judge of character ; he correctly gauges Henry's past and present disposition, and relies upon his changed character when he presents his scheme for the preservation of the Church lands. The king consults him upon "*things of weight*" and he, in learned and authoritative fashion gives the advice which he knows will be at one and the same time acceptable to the young king, the country at large, and the church party. His views upon the Scotch problem are sound and his proposal relating thereto (in this case, differing from the king's suggestion) was justified by subsequent events.

*"They of those marches, gracious sovereign,  
Shall be a wall sufficient to defend  
Our inland from the pilfering borderers."*

## THE CHARACTERS OF THE PLAY. xxv.

His speech upon the Commonwealth of the Bees is a beautiful rhetorical exposition of the effects of subordination in a commonwealth.

### Literary Notice.

"Nothing can be finer than the commonwealth of bees in the first Act. It is full of the most exquisite imagery and music. The art employed in transforming the whole scene of the hive into a resemblance of humanity is a perfect study—every successive object, as it is brought forward, being invested with its characteristic attribute."—HUDSON.

### BISHOP OF ELY.

This was John Fordham, who, after being Dean of Wells, was promoted to the See of Durham and subsequently transferred to Ely. He died in 1425.

This character appears to have been introduced into the Play to give an added force to the *dicta* of the Archbishop. In the first scene he does little more than ask questions, whereby the Archbishop is afforded an opportunity of stating the position of the Church in relation to King Henry. He possesses little individuality, and his remarks are generally an echo of the opinions of the Archbishop. He appears only in the first two scenes of the Play.

### EARL OF CAMBRIDGE.

Richard Plantagenet, second son of the Duke of York in *Richard II.*, and brother of the Duke of York in this Play. He married Anne, daughter of Roger Mortimer, fourth Earl of March; he was the father of Richard, Duke of York, and so grandfather of Edward IV. He was beheaded at Southampton on the 5th of August, 1415.

He appears only in II. ii. where, in company with Lord Scroop and Sir Thomas Grey he is accused of high treason, the charge as uttered by King Henry, being that he:

*"Hath, for a few light crowns, lightly conspired,  
And sworn unto the practices of France,  
To kill us here in Hampton."*

The conspirators, in the Play, are represented as having been executed without trial. This was not the case. An inquest of twelve jurors of the county found that the Earl of Cambridge and Sir Thomas Grey had treasonably conspired to proclaim the Earl of March, and to call in a Scottish army; and that Lord Scroop was guilty of misprision of treason. Grey was beheaded; Cambridge and Scroop claimed the privilege of being tried by their peers; this was granted, and all the lords in the army condemned them to the block.

### SIR THOMAS GREY.

He was the son of Sir Thomas Grey of Berwick, Constable of Norham Castle. He married Alice Neville, third daughter of Ralph Neville, Earl of Westmoreland. He was executed at Southampton on the 2nd of August, 1415.

## LORD SCROOP.

Henry Scroop was the eldest son of Sir Stephen Scroop, or Scrope, who is one of the characters in *Richard II.* He was the third husband of Joan Holland, widow of Edmund of Langley, Duke of York. He was employed by Henry V. on certain embassies to Denmark and France; but he conspired against his sovereign and drew the Earl of Cambridge and Sir Thomas Grey into the conspiracy. Hence

His defection and crime rouse King Henry to a higher pitch of indignation, and stir him more deeply than in the case of either of his accomplices. "But O," he says,

*What shall I say to thee, Lord Scroop? thou cruel,  
Ingrateful, savage and inhuman creature!  
I will weep for thee;  
For this revolt of thine, methinks, is like  
Another fall of man."*

Shakespeare's description of Lord Scroop is taken almost literally from Holinshed from whom the following is a quotation.

"The said Lord Scroope was in such favour with the king, that he admitted him sometime to be his bedfellow, in whose fidelitie the king reposed such trust, that when anie priuat or publike counsell was in hand, this lord had much in the determination of it."

*"Thou that didst bear the key of all my counsels,  
That knew'st the very bottom of my soul."*

The plot was disclosed to the king by the Edmund Mortimer on whose behalf it was formed, but who was the king's intimate friend.

## FLUELLEN.

The name represents the correct pronunciation of the Welsh *Llewellyn*, and was the name of a townsman of the poet at Stratford, but the character emanated from the imagination of Shakespeare.

## He is honourable.

Being himself brave and thinking no evil of others, he is easily deceived by the cowardly boaster Pistol, who, because he uttered "as brave words as you shall see in a summer's day," impressed him as being "as valiant a man as Mark Antony." When Pistol, however, desires Fluellen to condone a dishonourable action he finds he has misjudged his character. "Look you," says Fluellen, "if he were my brother, I would desire the duke to use his good pleasure and put him to execution: for discipline ought to be used." He admires King Henry for having put away the fat knight who was "full of jests, and gipes and knaveries and tricks."

## He is brave.

King Henry says of him—

*"Though it appears a little out of fashion,  
There is much care and valour in this Welshman,"*

and selects him to wear the gage which he had received from the blunt Williams.

## THE CHARACTERS OF THE PLAY. xxvii.

Again he sends Warwick and Gloucester to prevent any serious injury between him and Williams, alleging as his reason—

*"For I do know Fluellen valiant  
And, touch'd with choler, hot as gunpowder,  
And quickly will return an injury."*

He appears "to pocket up the wrong" done him by Pistol because "*it was in a place where I could no breed no contention with him,*" but when the fitting opportunity arrived he taught the blustering Pistol that he could "*handle an English cudgel.*"

### He speaks his mind openly.

What he thinks he says and speaks freely of his superiors, but ever according to truth. "*The Duke of Exeter is as magnanimous as Agamemnon ; and a man that I love and honour with my soul, and my heart, and my duty, and my life, and my living, and my uttermost power.*" To King Henry he says "*By Jeshu, I am your majesty's countryman, I care not who know it ; I will confess it to all the 'orld, I need not to be ashamed of your majesty, praised be God, so long as your Majesty is an honest man,*" Gower he respects, but of Macmorris he says, "*he is an ass, as in the world : I will verify as much in his beard.*"

### He is a great stickler for discipline.

"*To the mines ! tell you the duke, it is not so good to come to the mines : for look you, the mines is not according to the disciplines of the war.*" He despises the Irishman MacMorris, because "*he has no more directions in the true disciplines of the wars, look you, of the Roman disciplines, than is a puppy dog,*" and when he meets him, he wishes to have "*a few disputations*" with him "*in the way of argument and friendly communication.*" He not only knows how to maintain his argument in the discipline of the ancient wars, he can also carry his precepts into practice. He can even keep silence, or at least speak low, when discipline requires it. The king consults him on a point of etiquette. "*What think you, Captain Fluellen ? is it fit this soldier keep his oath ?*" His reply is characteristically honest and straightforward. "*Though he be as good a gentleman as the devil is, as Lucifer and Belzebrub himself, it is necessary, look your grace, that he keep his vow and his oath.*"

### He is garrulous and pedantic.

From the above quotations it will have been noticed that he invariably uses three words where one would express his meaning equally well. He considers it of great importance that everyone should hear his opinion upon everything, and this he gives in season and out of season. He uses (or misuses) long words and talks learnedly of Pompey the Great, Alexander and his friend Cleitus, Lucifer and Fortune who "*is turning, and inconstant, and mutability and variation.*"

### He is good-natured.

Choleric though he be, and ever ready to quarrel with those whose opinions differ from his own, yet he is no less eager to shake hands

## xxviii. THE CHARACTERS OF THE PLAY.

and be friends when his anger subsides. He recognises merit in Williams and insists on his taking a shilling, because "*it is with a good will.*" After having taught Pistol a lesson in good behaviour he gives him a groat to heal his pate and leaves him with the words, "*God b' wi' you, and keep you, and heal your pate.*"

**He is proud of his native country.**

He wears the leek as an honourable badge of the service and is proud of the fact that the king is his countryman.

### Literary Notices.

"Fluellen, the Welchman, is the most entertaining character in the piece. He is good-natured, brave, choleric and pedantic. His parallel between Alexander and Harry of Monmouth, and his desire to have "some disputations" with Captain Macmorris on the discipline of the Roman wars, in the heat of the battle, are never to be forgotten" (HAZLITT).

"Compared with the former companions of the Prince, he is like discipline opposed to licence, like pedantry to dissoluteness, like conscientiousness to impiety, learning to rudeness, temperance to intoxication, veiled bravery to cowardice" (GERVINTS).

### SIR THOMAS ERPINGHAM.

Warden of Dover Castle, and Steward of the King's House. He was a great benefactor of the city of Norwich, where he built the Erpingham gate-way. He was the commander of the Archers at Agincourt, and is described in history as "a knight grown gray with age and honour."

He is present at Agincourt (IV. i. and iii.), where he is represented as being "*A good old commander and a most kind gentleman,*" to whom the king, on the eve of the battle says,

*"A good soft pillow for that good while head,  
Were better than a churlish turf of France."*

### SIR JOHN FALSTAFF.

Although Falstaff's name does not appear among the *Dramatis Personae* of this Play, yet the allusions to him contained in this Play, and his intimate association with Prince Henry render it necessary that a short account be given of this most extraordinary of all comic creatures.

#### In 1 and 2 Henry I.

We found Prince Henry associating with loose-living, profligate fellows of the stamp of Bardolph, Nym and Pistol, mostly unscrupulous and depraved and lacking in all sense of morality. The poet has exhibited his hero in daily association with such companions, a sharer in their profligacy, but not enslaved by it, exposed to every form of vicious contagion and yet absolutely unaffected by it.

Chief amongst the debauched companions of Henry's early years is Sir John Falstaff, "*that reverend vice, that grey iniquity, that father ruffian, that ramity in years,*" the "*huge hill of flesh,*" who lived in taverns and brothels, making thieving his profession, eating and drinking his recreation, the "*bolting-hutch of beastliness,*" whose sensuality was equalled only by his selfishness. He is represented in these two Plays as being utterly deprived of all sense of honour



and of shame, and a born king of drink, and yet this character has been the delight of all ages.

### Mirth and Falstaff are inseparable.

What amuses us in Falstaff in spite of his moral depravity is the irresistibly comic exterior of this "*tun of man*," his surpassingly brilliant wit and perhaps also the rarity of his wickedness and the contrast between his inordinate desire for enjoyment and his small capacity for it, between his helpless old age and his affectation of youth. He thus truly characterises himself. "*The brain of this foolish-compounded clay, man, is not able to vent anything that tends to laughter, more than I invent, or is invented on me; I am not only witty in myself, but the cause that wit is in other men.*"

### Allusions in the Play.

In *Henry V.* we obtain a slight glimpse of his character and we have an account at the same time humorous and pathetic of this same Sir John, who "*made a finer end and went away as it had been any christom child: a' parted even just between twelve and one, even at the turning o' the tide: for after I saw him fumble with the sheets and play with flowers and smile upon his fingers' ends, I knew there was but one way; for his nose was as sharp as a pen, and a' babbled of green fields.*" And our sympathies are aroused for the fat knight when we learn the cause of his death, that "*the king hath run bad humours on the knight,*" and "*his heart is fractured and corroborate.*" In the same scene (II. iii.) the Boy recalls a specimen of his wit and his fancy rich in varied imagery. "*Do you not remember, a' saw a flea stick upon Bardolph's nose, and said it was a black soul burning in hell-fire?*"

### His banishment by King Henry V.

Henry V. on the death of his father dissociates himself from his worthless and dissolute companions. When Sir John addresses the king with his old familiarity he replies:—

"*I know thee not, old man: Fall to thy prayers:  
How ill white hairs become a fool, and jester*

*Presume not, that I am the thing I was:  
For heaven doth know, so shall the world perceive,  
That I have turn'd away my former self;  
So will I those that kept me company.  
When thou dost hear I am as I have been,  
Approach me; and thou shalt be as thou wast,  
The tutor and the feeder of my riots:  
Till then I banish thee, on pain of death,—  
As I have done the rest of my misleaders,—  
Not to come near our person by ten mile."*

### Why Falstaff does not reappear in Henry V.

Shakespeare promised in the Epilogue to *Henry IV.* that he would continue the story "with Sir John in it," but when he came to write the play of *Henry V.* the poet evidently changed his mind. Or

### xxx. THE CHARACTERS OF THE PLAY.

this change of purpose Dr. Dowden has given what he presumes to be the poet's reasons, "the public was not to be indulged in laughter for laughter's sake at the expense of his play. The tone of the entire play of *Henry V.* would have been altered if Falstaff had been allowed to appear in it. . . . With the coronation of Henry V. opens a new period, when a higher interest animates history, when the national life was unified, and the glorious struggle with France began. Agincourt is not the battle-field for splendid mendacity. . . . There is no place for Falstaff any longer on earth; he must needs find refuge 'in Arthur's bosom.'"

#### LIEUTENANT BARDOLPH.

Has been in the service of Sir John Falstaff, and was one of Prince Henry's companions in *Henry IV.* He possesses most of his master's vices without any of his wit. His chief passport to fame lies in his nose; "*his face is all bubukles and wheelks, and knobs, and flames o' fire; and his lips blows at his nose, and it is like a coal of fire, sometimes plue and sometimes red*" is the description given of him by Fluellen. The Boy sums him up in the words, "*he is white-livered and red-faced; by the means whereof a' faces it out but fights not.*" He appears in II. i. and iii., III. ii. and meets with a violent end.

"*For he hath stolen a pax, and hanged must a' be.*"

#### CORPORAL NYM.

Is likewise a boaster and a coward, not quite so much in evidence as Bardolph but no less a scoundrel. The boy thus characterises him; "*he hath heard that men of few words are the best men; and therefore he scorns to say his prayers, lest a' should be thought a coward: but his few bad words are matched with as few good deeds: for a' never broke any man's head but his own, and that was against a post when he was drunk.*" He appears in II. i. and iii. and III. ii. always in company with Bardolph, and like him, he ends his career on the gallows.

#### ANCIENT PISTOL.

Is a character of more importance in the play than either of the preceding. He is a greater boaster and a greater coward than they, "*he hath a killing tongue and a quiet sword; by the means whereof a' breaks words, and keeps whole weapons.*" "*Bardolph and Nym had ten times more valour than this roaring devil i' the old play, that every one may pare his nails with a wooden dagger; and they are both hanged; and so would this be, if he durst steal anything adventurously.*" His conceit is temporarily taken out of him by Fluellen, who gives him deserved chastisement, makes him eat his Welsh leek, and cudgels his honour from his weary limbs. But even from such treatment he will no doubt recover when he returns to England, where he will steal, and boast of his cudgelled scars and swear he "*got them in the Gallia wars.*" He appears in II. i. and iii., III. ii. and vi., IV. i. and iv., V. i., and like Bardolph he figured somewhat prominently in *Henry IV.*

BATES, COURT AND WILLIAMS.

Are soldiers of another type. Williams and Bates may be taken as representative of the many; Bardolph, Nym and Pistol of the cowardly few. The better sort are brave and determined, blunt and plain-spoken but loyal and trustworthy, no boasters, but ready to strike at a word, and once in a quarrel, they bear it that the opposed may beware of them.

"Perhaps one of the most delicate, but yet most appreciable instances of Shakespeare's nationality, in all its power and justice, is the mode in which he has exhibited the characters of these common soldiers. They are rough, somewhat quarrelsome, brave as lions, but without the slightest particle of anything low or grovelling in their composition. They are fit representatives of the 'good yeomen, whose limbs were made in England.' We almost as anxiously desire that these men should triumphantly show the 'mettle of their pasture,' as that the heroic Henry and his 'band of brothers' should

"Be copy now to men of grosser blood,  
And teach them how to war."

(KNIGHT.)

CHARLES THE SIXTH, KING OF FRANCE.

Charles VI. came to the throne in 1380 as successor to his father, Charles V. (*vide* Table, p. xxxiii.). He married Isabel, daughter of Stephen II. of Bavaria, by whom he had three sons and five daughters. Of the latter the eldest was Isabel, who became the second queen of Richard II., and the fifth was Katharine the Fair who figures in this play. Charles was a weak monarch subject to fits of insanity. He died on the 21st of October, 1422, a few weeks after Henry V.

Although Shakespeare has not represented him as being as feeble in intellect as he really was, yet he renders it apparent enough that his opinion upon matters of state was not held of much account. In the scenes in which he appears, or is referred to, the Dauphin generally takes the leading part. When he does speak he shows little strength of purpose and little vigour. He seems to retain a vivid recollection of the "*too much memorable shame*" of Cressy, and to possess a wholesome dread of "*the native mightiness and fate*" of Henry, "*a stem of that victorious stock*," Edward the Black Prince. The Dauphin appears to suspect timidity on the part of his father when he replies to the English Ambassadors,

"Say, if my father render fair return,  
It is against my will."

Occasionally, as in III. v. he catches some of the boastful spirit of his son and the French nobility, and sends defiant messages to the English king; but he shows very little opposition to the terms of the treaty which Henry dictated to him, and hails with much satisfaction the advent of what was to France a most inglorious peace.

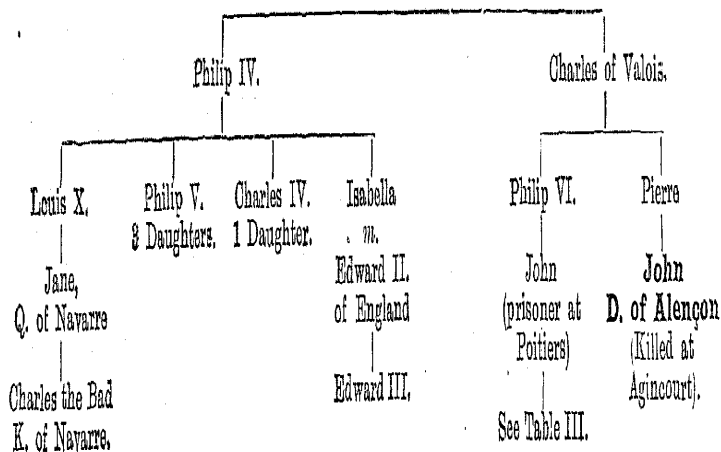
King Charles VI. was not present at Agincourt. Neither was he at Troyes at the time of the betrothal of his daughter, being then the victim of one of the fits of insanity to which he was subject.

TABLE II.

THE FRENCH SUCCESSION.

PHILIP III.

GENEALOGICAL TABLE

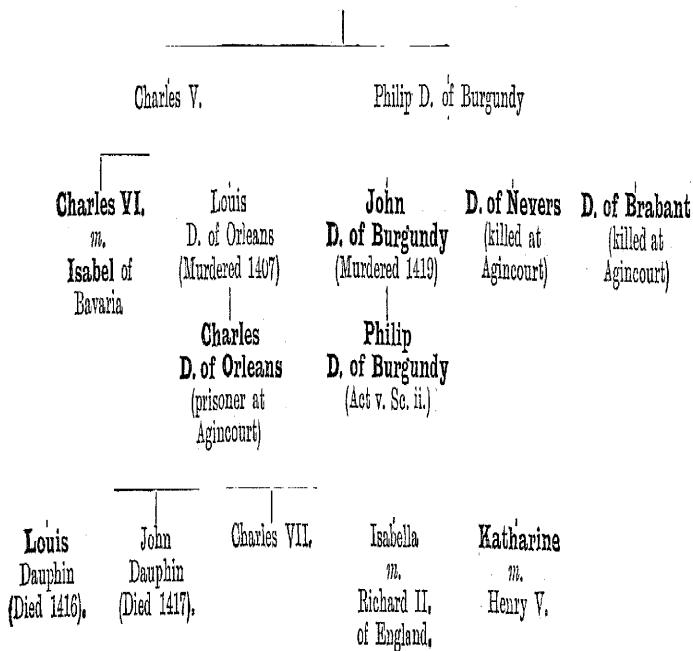


## TABLE III.

## THE HOUSES OF FRANCE AND BURGUNDY.

## KING JOHN.

(Prisoner at Poitiers.)



## xxxiv. THE CHARACTERS OF THE PLAY.

### QUEEN ISABEL.

Daughter of Stephen II., Duke of Bavaria, married King Charles VI. in 1385. She was a woman of dissolute life, and was at one time exiled to Tours for her licentiousness. She died in 1435, three days after the ratification of the second treaty of Troyes.

She appears only in the last scene, where she performs the part of peace-maker with grace and dignity. She is represented as taking an active interest in the welfare of her country, and elects to be present at the council of state which was to consider the terms of the proposed peace, for, she says,

*"Haply a woman's voice may do some good  
When articles too nicely urged be stood upon"*

She finally pronounces the benediction upon the betrothed pair, committing them to God,

*"The best maker of all marriages."*

### LEWIS, THE DAUPHIN.

During the period of time over which the events of the play extend there were three dauphins whom Shakespeare has mingled into one. At the beginning of the play Louis, the eldest son of the king, was dauphin. He died in 1415, shortly after the battle of Agincourt, and was survived little more than a year by his next brother, Jean, to whom the title devolved: on the death of Jean it passed to a still younger brother, Charles, afterwards Charles VII., who is a character in 1 *King Henry VI.*

The Dauphin appears as the moving spirit at the French Court.

*"Now are we all prepared to know the pleasure  
Of our fair cousin Dauphin: for we hear  
Your greeting is from him, not from the king"*

says King Henry to the Ambassadors from France, who themselves speak of "*the prince, our master*," when announcing the present of the tennis balls and the insulting message that accompanied it.

#### His Character.

Though he was capable of being roused to energy, the weakness of his character is conspicuous. In the French King's Palace he argues that there is no need for fear, "*no more than if we heard that England were busied with a Whitsun morris-dance.*" This and similar errors of judgment of which he affords examples proceed from

#### A shallow nature.

He is fond of gaiety, wine and women. He takes a childish delight in dress and decoration. His conversation with his familiars is unrestrained and licentious. He forms his estimate of Henry's character upon insufficient grounds, and his bluster and braggadocio are evidences only of his lack of serious thoughts.

**He is not without a certain fiery courage.**

He urges upon his father the necessity of asserting his authority and taking speedy action.

*"Take up the English short, and let them know  
Of what a monarchy you are the head:  
Self-love, my liege, is not so vile a sin  
As self-neglecting."*

He is consistent in his attitude of contempt of England. When the envoys of Henry return bidding him defiance he replies that he desires

*"Nothing but odds with England: to that end  
As matching with his youth and vanity,  
I did present him with the Paris balls."*

He is unwilling to remain with the king in Rouen when there is a prospect of fighting elsewhere. Orleans describes him as *"the most active gentleman in France."*

**His courage is never put to the test.**

Orl. *He never did harm that I heard of.*

Con. *Nor will do none to-morrow; he will keep that good name still.*

Orl. *I know him to be valiant.*

Con. *I was told that by one that knows him better than you.*

Orl. *What's he?*

Con. *Marry, he told me so himself: and he said he cared not who knew it.*

Orl. *He needs not; it is no hidden virtue in him.*

Con. *By my faith, sir, but it is: never any body saw it but his lackey: 'tis a hooded valour; and when it appears, it will bate."*

After Agincourt he valiantly cries to those who are with him. *"Do not run away,"* and *"let's stab ourselves,"* yet the issue of events shews that he alone of those then present escaped unhurt (*vide* IV. viii. 83-91).

**His wit.**

Has a decidedly Gallic flavour. His conversation is a combination of words and fanciful images that tickle but leave nothing behind them, unless it be a sense of emptiness and impropriety. Much of his wit is of the sort that proceeds from mere exuberance of animal spirits, and much of his bombast is attributable to a desire to amuse and please his company. Shakespeare does not intend us to laugh with him, but at him, and at those who laugh with him. When he essays a practical joke,

*"His jest doth savour but of shallow wit."*

Hazlitt has remarked of the Dauphin. *"Shakespeare always accompanies a foolish prince with a satirical courtier, as we see in this instance."*

*"The Dolphin sore desired to have been at the battle, but he was prohibited by his father"* (HOLINSHED).

## xxxvi. THE CHARACTERS OF THE PLAY.

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### PRINCESS KATHARINE.

Was born at Paris, October 27th, 1401, married Henry V., and became the mother of Henry VI. She afterwards married Owen Tudor, a Welsh soldier of good family but small fortune, by whom she became the ancestress of the Tudor line of kings. Her second marriage gave offence to her connections in both countries, and she lived in obscurity at Bermondsey Abbey, where she died in 1437.

She appears only in two scenes (III. iv., and V. ii.), in both of which she is being prepared to fulfil her future destiny as consort of the King of England. We see in her a most dutiful and obedient daughter, "*rosed over with the virgin crimson of modesty*," with pleasing but conventional manners. She inspires strong but not passionate affection in King Henry, who was much struck with her grace and beauty. She does not appear to have possessed a strong character herself and hardly ever allows her own inclination to appear at all, which is natural enough in a girl of only fourteen years of age.

"The wooing of the French Katharine by King Henry V. is business-like, and soundly affectionate, but by no means of the kind which is most satisfying to the heart of a sensitive or ardent woman."—DOWDEN.

### DUKE OF BURGUNDY.

The Duke of Burgundy who appears in Act V. of the play is Philip, Count of Charolois, styled Philip the Good. He was the son of John the Fearless, the Duke of Burgundy, who was assassinated at Montereau, September 10th, 1419. The Duke of Brabant, mentioned in IV. viii., was the uncle, not the brother of the Burgundy, who was present at Troyes. It was in consequence of the assassination of his father by the Armagnacs that the young Duke joined the English against the Dauphin, whom he regarded as an accomplice of his father's murderers.

The Duke of Burgundy appears as mediator between French and English. He is spoken of as the contriver of the great assembly which was to settle the terms of the peace for which he had laboured, he says, "*with all his wits, his pains, and strong endeavours*." He speaks eloquently of the blessings of the peace, which he is mainly instrumental in bringing about.

### DUKE OF ORLEANS.

Charles, Duke of Orleans, born 1391, was the son of Louis, Duke of Orleans, brother to Charles VI. In 1406 he married Isabella, his cousin, widow of Richard II. of England. She died in 1409, and next year he married Bonne, daughter of the great Count of Armagnac. He was dangerously wounded at Agincourt, where he was taken prisoner and carried to England, in which country he remained a captive for twenty-five years. In his captivity he devoted himself to literature, and his short poems have contributed,



## THE CHARACTERS OF THE PLAY. xxxvii.

rather than his political or military reputation, to secure for him a measure of immortality. He died in 1465.

He appears in three scenes only, III. vii., IV. ii., IV. v., in the first of which he extols the merits of his cousin the Dauphin. Like the rest of the French princes he expresses a lofty contempt and even pity for the English before the battle, but he sees reason to change his opinion in the course of it for he asks himself and his fellow princes, "*Is this the king we sent to for his ransom?*" and later in the play (IV. viii.) his name appears first among the "prisoners of good sort" who were taken in the battle.

### DUKE OF BOURBON.

Was taken prisoner at Agincourt, and carried to England, where he died in 1433. He appears in III. v., IV. v., and differs in no important respect from the other French princes who are introduced into the play.

### THE CONSTABLE OF FRANCE.

Charles D'Albret, called in the text Charles Delabreth (IV. viii.), a natural son of Charles the Bad, King of Navarre, and half-brother to Queen Joan, stepmother of Henry V. "The Constable," says M. de Barante, "was by right of his office the commander-in-chief of the French army, but there were with him so many princes who had all wills of their own, that it was not easy for him to obtain obedience." He led the van at Agincourt, was wounded and died the next day.

He appears several times (II. iv., III. v., vii., IV. ii., v.) and on one or two occasions shows more judgment than other French nobles. He it was who admonished the Dauphin that he was too much mistaken in King Henry, in whom he sees a resemblance to the Roman Brutus who plucked the knife from Lucrece' side and "clothed his wit" with "folly's show."

### MONTJOY. (A title, not a name),

King-at-arms, or chief herald in France. "The principal king-at-arms was taken prisoner at Agincourt, and it was from him that Henry V. learned that he had gained the field, and the name of the place, as stated in the play" (FRENCH).

He appears three times in his capacity as herald in III. vi., IV. iii. and vii. The third time "*his eyes are humbler than they used to be.*"

### RAMBURES.

A French lord and "*master of the cross bows.*" He fell on the field of Agincourt. He appears in three scenes, III. vii., IV. ii., IV. v., but says little.

### GRANDPRÉ.

A French leader in the main body with the Dukes of Alençon and Bar. He perished in the battle. He appears only in IV. ii.

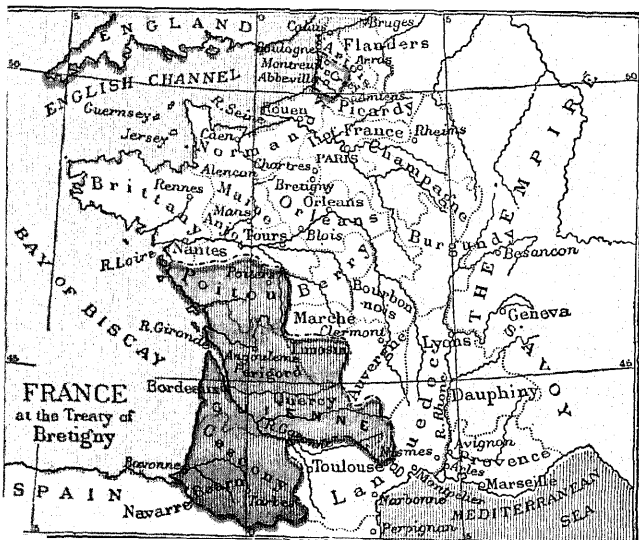
## DUKE OF BERRI.

His name is not included in the *Dramatis Personæ*, but he appears in II., iv. "Among the leaders of this army were some old officers, not quite so sure of the result. The Duke of Berri, who had fought at the battle of Poitiers sixty years ago, remembered that on that occasion the French had felt confident of victory, and yet his father, King John, had been taken prisoner, and the army destroyed. With these discouraging recollections, the old duke had opposed the plan of giving battle altogether, and had prevented the project of putting Charles in person at the head of his forces. 'It is better,' said he, 'to lose the battle, than to lose the king and the battle.'"

## DUKE OF BRETAGNE.

Or Brittany, was not present at the battle of Agincourt, but was at that time on the march, at the head of six thousand men intended as reinforcements. Henry knew that he was not far distant, and it was a mistaken apprehension that he had arrived that caused the king to order the slaughter of the prisoners.

## THE AGINCOURT CAMPAIGN.



FRANCE AT TREATY OF BREIGNY, 1360.

**State of France.** The condition of this state was deplorable, for

- (1) The King, Charles VI., had long been subject to fits of insanity. His resumption, or supposed resumption, of the reins of

government in his occasional lucid intervals served only to still further confuse matters.

- (2) The Queen Isabel was a thoroughly bad woman, without great abilities to counterbalance her defects.
- (3) The Dauphin was a depraved, dissolute, and reckless boy.
- (4) The country was torn by the disputes of the two opposing factions, the Burgundians and the Armagnacs, each of whom desired power for their own purposes.

Thus all good government was lost, and the condition of the country presented a favourable opportunity for Henry V. to revive the claim of Edward III. to the throne.

**The Armagnacs.** This party derived its name from Bernard, Count of Armagnac, the father-in-law of the Duke of Orleans. The young Duke of Orleans was nominally the head of the party, but the Count of Armagnac was the most energetic promoter of its interests.

**The Burgundians** were headed by the powerful Duke of Burgundy, a cousin of the King, and the son of Philip, Duke of Burgundy, who had been taken prisoner at Poitiers, along with his father John, King of France.

The feud between these two parties was irreconcilable.

In 1407 the Burgundians had murdered Louis, Duke of Orleans.

In 1417, when the kingdom was in danger from Henry's second invasion of Normandy, the two factions began to negotiate, but the Armagnacs seized the opportunity to treacherously murder the Duke of Burgundy in the presence of the Dauphin. The consequence of this senseless act was to cause Burgundy's son to pass over to Henry's side.

This secession of the Burgundian party led to the Treaty of Troyes. The Dauphin was entirely in the hands of the Armagnacs, and the treacherous murder of Burgundy, which the Dauphin sanctioned by his presence, alienated the support of the Parisians. It was felt that if Henry married a French princess his rule would be better than that of the Dauphin so completely under the influence of the base and incapable Armagnacs.

When Burgundy broke with the English, which he did out of personal grudge against Bedford, the failure of the English attempt to conquer France was inevitable.

### **State of England at Henry's Accession.**

The causes which led Henry to revive the claim to France were :—

- (1) The reign of Henry IV. was harassed by civil troubles. Henry V. wished to divert the attention of the restless nobles, and so eagerly took up the notion of occupying his subjects with foreign quarrels.
- (2) This policy of foreign aggression was supported by the Clergy. A bill, first introduced in the reign of Henry IV., was under discussion before the Parliament at Leicester. This bill would hand over a large amount of Church property to the State. Hence the Clergy endeavoured to stave off a spoilation of the Church by rousing in all parties a fervour of patriotic enthusiasm.

- (3) The brilliant successes of Edward III. in France had left a deep impression upon the English nation, to whom France appeared in the light of being its rightful heritage.
- (4) The state of France was favourable for a renewal of the claim of the English King to the crown of France.

### Henry's Claim.

- (1) The claim of Edward III. to the crown of France (see Table II., p. xxxii.) was based on the right to succeed his mother, Isabella of France, the wife of Edward II. The French ruled that the Salique law denied the succession to a female. Edward III. argued that this law did not deprive the mother of the right to pass on the claim to her male heir.

Granting Edward's argument to be valid, Charles of Navarre, descended through the female line (see Table II., p. xxxii.), had prior claim to the throne by right of his mother, Jane of Navarre.

Thus Edward III.'s claim was bad, and as Henry V. could have no better claim than his great-grandfather, his claim must be adjudged equally bad.

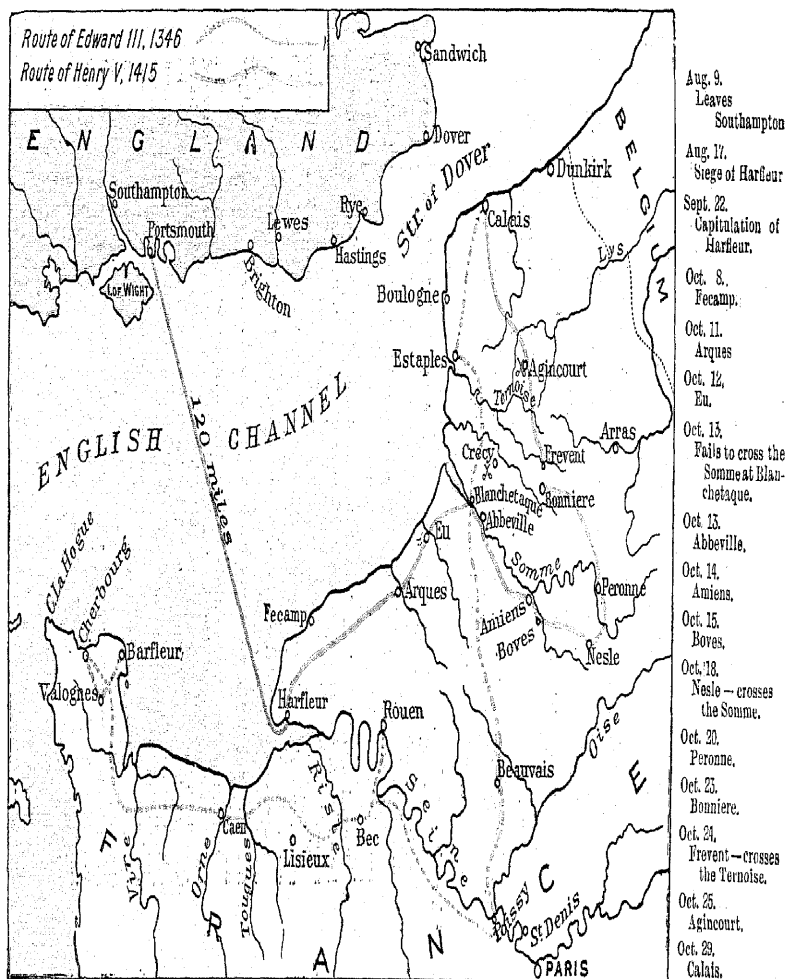
- (2) Curiously Henry V. held the throne of England in a manner which would, according to the law of France, both support and destroy his claim to France.

If the Salique law had been in force in England Henry would have been the legitimate heir to the English throne, for by that law the descendants of Lionel, Duke of Clarence, third son of Edward III., as inheriting through the Duke's daughter, Philippa (see Table I., p. xviii.) would have been debarred the succession. But if Edward III.'s argument were good, then, following his reasoning, the throne of England would have been the rightful heritage of Edmund Mortimer, Earl of March.

- (3) But Henry was regarded by Englishmen as the lawful king of England, the recognized successor of Edward III., and so was fully entitled to put forward his great-grandfather's claim.

But the claim of an English king to the throne of France had become a national matter. It was England that considered herself entitled to dominate over France rather than an English king who claimed to sit upon the French throne. Hence the national enthusiasm for the war. We may refer to the following passages in illustration :—

1. The national feeling that France belonged to England.  
*"Whose hearts have left their bodies here in England  
 And lie pavilion'd in the fields of France"* (I. ii. 128-9).  
 The king looks upon France as his rightful heritage.  
*"France being ours"* = since France is ours (I. ii. 224).  
*"When I do rouse me on my throne of France"* (I. ii. 275)



THE AGINCOURT CAMPAIGN, A.D. 1415.

## 2. The King receives national support in money and men.

The Church gives a large money grant,

*"In aid whereof we of the spirituality,  
Will raise your highness such a mighty sum  
As never did the clergy at one time  
Bring in to any of your ancestors"* (I. ii. 132-5).

The nation is in arms.

*"Now all the youth of England are on fire"* (II. Pro. 1).

Many fight as volunteers.

*"Honour's thought  
Reigns solely in the breast of every man"* (II. Pro. 3-4).

They furnish their own equipment.

*"They sell the pasture now to buy the horse"* (II. Pro. 5).

Men of every nationality are found in the army.

*e.g.* Bates, Court, Williams—English soldiers.

Fuellen—a Welshman.

Jamy—a Scots captain.

Macmorris—an Irishman.

## The Campaign.

Henry sailed from Southampton, August 9, 1415, with a well-equipped army of 30,000 men, and commenced the siege of Harfleur on the 17th of that month.

By the capture of Harfleur Henry would obtain a good base for supplies from England, and could march directly up the Seine for Paris.

The siege of Harfleur lasted five weeks, and then the town capitulated more from the scarcity of provisions than from the successful assault of the English. It surrendered on September 22nd.

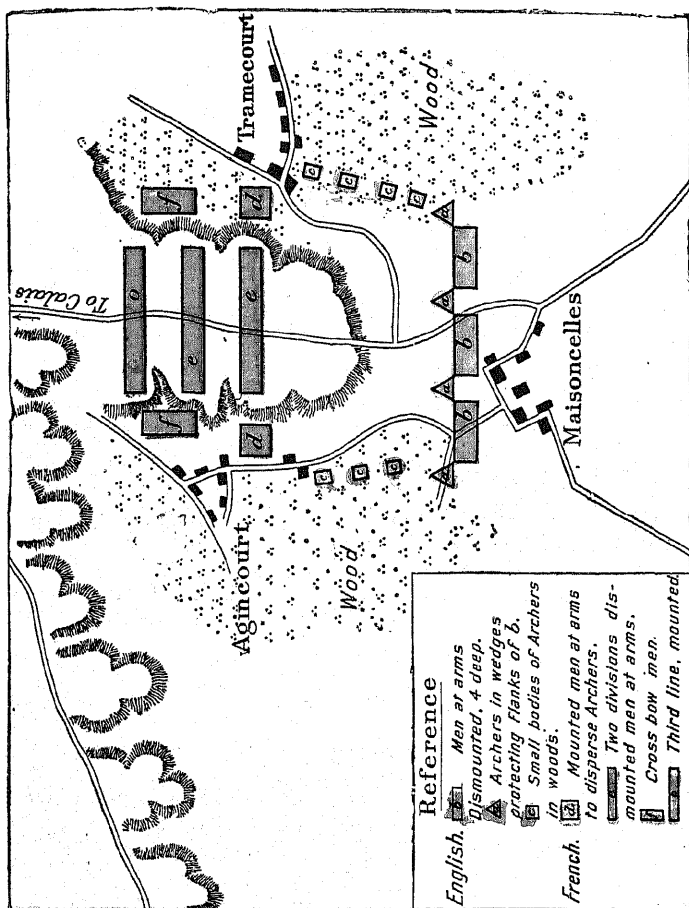
Either at the close of the siege, or when the town had fallen, Henry sent a challenge to the Dauphin, offering to settle the dispute by single combat. This challenge was not accepted.

Losses during the siege, dysentery, and fever had seriously weakened his forces, and at the fall of the town the English fighting force was greatly reduced, and Henry had to abandon his designs on Paris.

A return direct to England for the winter would have been the prudent course, but Henry resolved to imitate the action of Edward III., and strike across the country for Calais. His reasons may have been (1) To satisfy his honour, for such a march would not have the appearance of a retreat; (2) Because of the state of the country, and the disorganization in the French preparations. He cannot have anticipated having to fight so desperate a battle as that of Agincourt.

He sent his sick and wounded to England and left Harfleur on October 8th, with a force estimated at 10,000 men, of whom about 1,000 were men-at-arms. The army carried provisions for several days—there were no waggons to delay their progress, for Henry relied on rapid movement to attain the object of his march.

On October 13th he arrived at the Somme which, following the example of Edward III., he intended to cross by the ford of Blanchetaque



The disposition of the forces is somewhat conjectural, especially as regards the position of the English archers. The distance from wood to wood, over half a mile, makes it certain that each division of men-at-arms must have had a body of archers attached to it. The wedge-like formation suggested in the plan is evidently one admirably adapted to make the archers most effective, and is the arrangement generally adopted by most commentators.





obédience to Henry's order, who, when delayed in crossing the Somme, thus made provision for defence should he be attacked by superior numbers, as was then almost certain to be the case.

The woods protected the flanks, and were probably also lined with archers.

### (3) French Dispositions.

The French were drawn up in three divisions, the two first consisting of dismounted knights and men-at-arms, one behind the other, with horsemen placed on each flank to charge the English archers. The third division was mounted. The French must have had archers or at least crossbowmen. It is not certain where these were posted, but they took little, if any, part in the battle. The Constable led the first division. The second division was under the Duke of Alençon.

### (4) Numbers.

The English could not have numbered more than 10,000, the number of the French is variously estimated at from 30,000 to 60,000. The English lines of men-at-arms were four deep; the French were thirty deep, and much crowded in the confined space, which narrowed still more in front of the English line.

### The Battle.

It was clearly Henry's policy to fight on the defensive. The Constable was determined not to attack. The distance between the two armies was less than a mile, the ascent towards the French. The rain of the previous night had rendered the ploughed land soft and heavy.

Henry resolved to make the French attack him and advanced his line. When within range for the archery to tell, he halted his men, the archers fixed their stakes and began to shoot. The French were thus compelled to attack or stand to be shot down by the archers. The horsemen on their flanks endeavoured to ride the archers down. They were easily repulsed and driven back in confusion. The first line of dismounted men now charged. They sank deeply in the heavy soil and as they neared the English line the arrows of the archers smote them on their flanks. Those that reached close quarters were so closely wedged that they were not able to use their weapons, and the archers with their bills closed on the flank. The struggle was hopeless and the slaughter very great, for the sticky mire prevented the French extricating themselves for retreat. The second line was probably assailed and defeated in the same way, and with even greater slaughter. The third line was then taken in flank and the victory was complete.

Two circumstances should be mentioned to which Shakespeare refers.

(1) The plundering of the English baggage, such as it was. Such was the overwhelming number of the French that stragglers from the army made their way to the English rear, overcame the weak guard, and plundered the baggage. (Act IV., Sc. vii. 1-10).

- (2) A rally of French fugitives who threatened a fresh attack.  
 "The French have reinforced their scattered men" (IV.  
 vi. 36).

In consequence of either or both these causes the King gave orders to put to death the prisoners, who outnumbered their captors.  
 "That every soldier kill his prisoners; give the word through" (IV.  
 vi. 37-8).

Losses on each side (according to Shakespeare).

French, 10,000, including 126 princes and nobles, 8,400 knights, and 1,600 mercenaries. So many of the nobility were slain that Agincourt has been styled the French 'Flodden.'

English, the Duke of York, the Duke of Suffolk, Sir Richard Ketly, Davy Gam, Esquire, and 25 soldiers.

But Holinshed mentions that some writers put the English loss at 500 or 600.

Henry's part in the battle.

The king fought on foot like any common soldier. His crown, which he wore, was cut in two, and he was smitten to his knees by the Duke of Alençon, but, recovering, he slew two of the Duke's esquires, and felled the Duke himself. He saved the life of his youngest brother, Humphrey, Duke of Gloucester. His helmet, dented with sword strokes, was taken to London. The helmet still hangs in Westminster Abbey.

After the battle. Finding his victory complete, Henry gathered his army and caused his soldiers to kneel whilst the Psalm '*Non Nobis*' and the '*Te Deum*' were sung. He then collected the spoils and continued his march to Calais.

### SUBSEQUENT EVENTS.

In 1416 the Emperor Sigismund visited England with the object of making peace between England and France (V. Pro. 37-9). Shakespeare omits all other occurrences till the Treaty of Troyes in 1420.

Previous to that event Henry and Sigismund, having made a treaty, met John, Duke of Burgundy at Calais to discuss terms, but this meeting was abortive in its results.

In 1417 Henry landed again in Normandy, and the parties in France being more engaged in quarrelling amongst themselves than in making any effort to resist the invader, the English king had little trouble in reducing the province. So well did he do the work that it was thirty years ere the French regained Normandy.

Rouen fell in 1419, and Henry marched towards Paris. Under this pressure from a foreign invader an attempt was made to reconcile the opposing parties of Burgundy and Armagnac, but at an interview which took place on the bridge of Montereau, the Armagnacs treacherously murdered the Duke of Burgundy in the presence of the Dauphin.

This gross outrage caused Philip, the new Duke of Burgundy to espouse the cause of Henry, and also alienated the feelings of the Parisians from the Dauphin. It was felt by many Frenchmen that Henry, provided that he married a French princess, would be preferable to the Dauphin.

So in 1420 the Treaty of Troyes was signed, by which Henry married Katharine, became regent of the kingdom during the lifetime of Charles VI., and was granted the succession at his death.

The play ends with the Treaty of Troyes. The principal events subsequently are:—

Henry's triumphal entry into Paris.

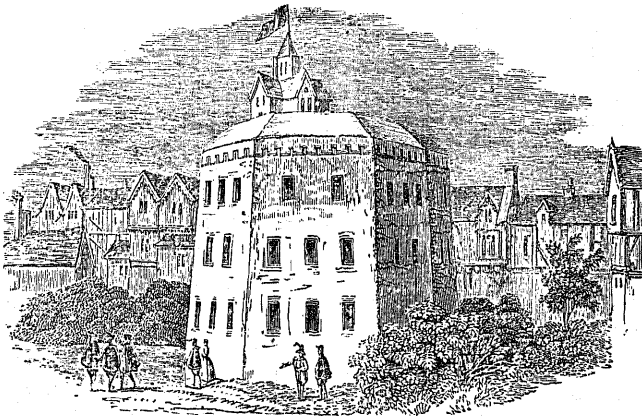
Visit to England that Katharine might be crowned Queen of England.

Return to France to reduce French fortresses and to secure his position.

Birth of Henry VI. December 6, 1421.

Death of Henry V. August 31, 1422.

## THE GLOBE THEATRE.



THE GLOBE THEATRE.

**The Globe Theatre**, built 1599, burnt down 1613, and then rebuilt, was on the Bank-side, south of the Thames. Its sign was the figure of a globe.

As rebuilt, it was of wood, octagonal externally and circular internally.

The spectators were accommodated either in the galleries or the pit called the 'yard.'

The galleries were in three tiers, roofed over, and were entered by stairs from the 'yard.'

The 'yard' or modern 'pit' was open to the sky.

The galleries were seated, and the charge was 6d. or 1s. for the best seats. The price of admission to the 'yard,' which was not seated, was one penny.

The stage was a scaffolding stretching partly into the 'yard' and partly behind the theatre. The front part was open to the sky like the 'yard,' whilst the back part was roofed. The two parts were divided by a curtain.

The dressing rooms (two stories) were at the back of the stage, and rose above the theatre. From the upper story a flag displaying a globe, the sign of the theatre, was hoisted during a performance, which was announced by a trumpet from this upper story.

There was no scenery. Change of scene was indicated by the fall and rise of the curtain dividing the two parts of the stage.

The performances took place in the afternoon. Boys took all women characters till the Restoration in 1600.

Over the stage was a stage box, occupied sometimes by persons of distinction present at a performance, sometimes by musicians, for music was often played between the acts.

References in the present play are :—

" *This unworthy scaffold* " (I. Pro. 10) = the stage.

" *This cockpit* " (I. Pro. 11) = the 'yard' or 'pit.' The pit of the theatre in Drury Lane had been the arena at a cock-fighting match.

" *This wooden O* " (I. Pro. 13). *Wooden* has reference to the wooden structure of the theatre. *O*, refers to the sign of the theatre, viz., a globe, and not to the circular form of the interior.

" *Four or five most vile and ragged foils* " (IV. Pro. 50) describes the poor equipment of the company.

## HISTORICAL INACCURACIES.

## PERSONS.

Neither **Westmoreland** nor **Bedford** were at Agincourt, in fact they were not in France at all.

**Westmoreland** was left in England, Warden of the Marches, *i.e.* to protect the Northern border against any Scotch raid.

**Bedford** was also left in England; Regent during Henry's absence. Neither was **Bedford** present at the Treaty of Troyes.

**Warwick** was not at Agincourt. He was Governor of Calais at the time.

**Exeter.** Thomas Beaufort was not created Duke of Exeter till 1416, *i.e.* subsequent to the battle of Agincourt. His title previously was Earl of Dorset, conferred 1412. Shakespeare styles him Exeter throughout.

**Exeter** was not present at Agincourt. He was appointed Governor of Harfleur. Shakespeare follows the Chronicles which represent Exeter as leaving his lieutenant, Sir John Falstaffe, in command at Harfleur, whilst he himself marched with the King to Agincourt.

**The Dauphin** was not present at Agincourt.

**Charlemain** should be Charles the Bald. Shakespeare follows Holinshed.

**Lewis the Tenth** should be Lewis the Ninth. Shakespeare follows Holinshed. Hall has "Lewis the Ninth" (see p. v.).

**Burgundy.** The Duke of Burgundy (Act. v. Sc. ii) who acts the part of peace-maker and negotiates the Treaty of Troyes, is not the Duke of Burgundy mentioned in III. v. 42.

Duke of Burgundy (III. v. 42) was John "sans Peur." He was enticed by the Armagnac party to a conference at the bridge of Montereau, where he was murdered, 1419.

Duke of Burgundy (v. ii.) was Philip "the good," son of John. On the murder of his father he went over to the English side.

Shakespeare makes no distinction between the two Dukes.

## INCIDENTS.

**The Parliament Scene. I. ii.**

The speeches of Canterbury and others were made at the Parliament held at Leicester.

The visit of the French Ambassador and present of tennis balls occurred at a previous Parliament at Killingworth.

According to Holinshed Henry took no part in the discussion concerning the legality of his claim to France and the danger of a Scotch invasion.

**The Embassy of Exeter. II. iv.**

There are two Embassies.

(1) Under Exeter soon after the Parliament at Leicester (1414), before war was declared.

## RÉSUMÉ OF THE PLAY.

(2) Under Antelopa, King-at-Arms (1415), which left Southampton before Henry embarked for France.

Shakespeare combines the two into one, and places it after Henry's landing in France.

### The Treaty of Troyes. V. ii.

The negotiations for the Treaty took several days. Shakespeare compresses them into one.

Stage direction is "*a Royal Palace*." The actual scene of the betrothal of Henry and Katharine was St. Peter's Church.

### Minor Incidents.

The Conspiracy of Cambridge, Grey and Scroop. The conspirators were duly tried and condemned.

Shakespeare introduces two incidents, (1) the man pardoned by the king, (2) the handing of the incriminating correspondence to the conspirators who were expecting their commissions.

The guilty trio are represented as confessing their guilt.

Agincourt. (1) It was not Westmoreland, but "one of the host" who uttered the wish for more men.

(2) The request of Montjoy for permission to collect the French dead was made on the *morning* after the battle, not on the *evening* of the day of the battle.

Bardolph is hanged for stealing a *par*. The historical fact is that a *soldier* was hanged for stealing a *pir*.

Bardolph and Nym are said to have stolen a fire-shovel in Calais. This statement is evidently a slip. The army was then engaged in the siege of Harfleur. Bardolph and Nym were both hanged ere the English reached Calais.

## RÉSUMÉ OF THE PLAY.

- I. i. The Archbishop of Canterbury and the Bishop of Ely are found discussing the position of the Church and the threatened confiscation of its revenues by the Government. They derive comfort from the consideration of King Henry V.'s evident goodwill towards the clergy, and from the striking change in his habits, and hope to avert the evil by furthering the King's project of war.
- I. ii. The Archbishop then convinces Henry of the validity of his claim to the throne of France; other lords add their persuasions; plans are discussed for the safety of the country during the foreign war, and the French ambassadors are introduced. Through them the Dauphin contemptuously rejects King Henry's demands, scoffs at his claim, and sends him a present of tennis balls as being more compatible with his youthful nature than a foreign campaign. The King replies with dignity and spirit, and, confident in the righteousness of his cause, declares war. The ambassadors

depart, and Henry gives the needful orders to prepare for war.

- II. i. Two of King Henry's former companions, Bardolph and Nym, are conversing in the street, when Pistol, another of the same gang, meets them. A quarrel ensues between Nym and Pistol, in the course of which high words are exchanged and swords drawn. A reconciliation is effected, and all three agree to go together to the French wars, there to make a living by plunder.
- II. ii. Henry has gathered his army at Southampton. Here he detected a conspiracy against his life, formed by Lord Scroop, Sir Thomas Grey, and the Earl of Cambridge. He orders their execution, and prepares to set sail.
- II. iii. Pistol announces to his companions the death of Sir John Falstaff, whose last moments are described by Mrs. Quickly, who is now married to Pistol. The three associates in knavery take leave of Pistol's wife, and go to join the army at Southampton.
- II. iv. The scene is transferred to France. Henry's character is the subject of conversation between the French King, the Dauphin, and the Constable of France. English ambassadors arrive, re-assert King Henry's claim, and bring a message of defiance to the Dauphin. The King delays his answer, but the Dauphin persists in his scornful attitude towards Henry.
- III. i. The siege of Harfleur by the English has been begun. King Henry is seen encouraging his men to make a determined assault upon its walls.
- III. ii. Bardolph, Nym, and Pistol, in cowardly fashion, skulk in the rear. Fluellen, a Welsh captain, drives them forward. He then discusses the tactics of the siege with Macmorris, an Irish captain. A quarrel between them is only averted by the sounding of a parley from the town, which proves to be the prelude to an announcement of capitulation by the Governor.
- III. iii. The scene changes to the French King's palace, where in one part the Princess Katharine is receiving a lesson in English from her waiting maid; in another the French King, his son, and nobles converse upon the war, and marvel at the rapid and successful advance of the English.
- III. iv. Pistol begs Fluellen to intercede on behalf of his friend Bardolph, who is to be hanged for having stolen a pax. Fluellen refuses, and on the entrance of the King relates the incident to him. The King desires that "all such offenders be so cut off." The French herald comes to demand submission, and a ransom from Henry. This he resolutely refuses, notwithstanding his army is decimated by disease.
- III. v. The Dauphin and French nobles in their camp near Agincourt boast of their armour, their horses, their accomplishments, and the prisoners they are going to take. The Dauphin goes out, and is criticised by the nobles.

- IV. i. On the morning of the battle, just before daybreak, King Henry passes through the camp, and, disguised as a common soldier, reasons with his men upon the responsibilities of the King in the case of war. With one of these soldiers, Williams, he arranges a quarrel in the event of their both surviving the day. The soldiers leave him, and he communes with himself on the emptiness of ceremony, contrasting his own state with that of the poorest of his subjects, much to the advantage of the latter. He offers up a prayer, and is called away to his army.
- IV. ii. The scene changes to the French camp, and a contrast is shown between the vapouring French nobles, eager to begin the sport of slaying their enemies, and the war-worn English soldiers patiently waiting with desperate resolution to conquer or die.
- IV. iii. King Henry encourages his nobles, and returns a firm, yet modest answer to the French herald, who again comes with proposals for peace and a ransom.
- IV. iv. On the field of battle, in one part, Pistol, by sheer force of bluster, strikes terror into the heart of a French gentleman of good house, and takes him prisoner; in another the French princes are seen in a state of hopeless confusion. Their ranks are broken, and they determine themselves to return to the charge and die fighting; in another, the King receives the account of the death of Suffolk and York, and, supposing the French to be returning with reinforcements, orders all his soldiers to kill their prisoners; whilst in another the English and Welsh captains, Gower and Fluellen, express indignation against the French, who have killed the boys left in camp in charge of the baggage. Henry enters and receives the French herald, who acknowledges defeat, and asks and obtains leave to bury the dead. Henry names the battle Agincourt, and gives to Fluellen the glove which he had taken as a gage from Williams.
- IV. viii. The battle is over. Fluellen meets Williams, who challenges him to fight. Fluellen is about to take up the quarrel, when Henry and some of his lords appear; the King explains the situation, and rewards Williams. The events of the day are passed in review, and a thanksgiving service ordered throughout the army.
- V. i. Fluellen encounters Pistol, who on a previous occasion had scoffed at him. The Welshman inflicts deserved chastisement on the boastful bully, making him eat the distasteful leek.
- V. ii. Six years after the events narrated above the English and French representatives meet in council at Troyes to arrange the terms of peace. The Duke of Burgundy acts as mediator, and speaks eloquently on the virtues of peace. All Henry's demands are accepted, and peace is concluded. King Henry woos the Princess Katharine, whom, according to the terms of the peace, he is to marry. The French Queen Isabel pronounces a blessing upon the royal union.



# KING HENRY THE FIFTH.

## Dramatis Personæ.

KING HENRY THE FIFTH.	DUKES OF BURGUNDY, ORLEANS, AND BOURBON.
DUKE OF GLOUCESTER, } <i>brothers to</i>	THE CONSTABLE OF FRANCE.
DUKE OF BEDFORD, } <i>the King.</i>	RAMBURES AND GRANDPRÉ, <i>French</i>
DUKE OF EXETER, <i>uncle to the King.</i>	<i>Lords.</i>
DUKE OF YORK, <i>cousin to the King.</i>	GOVERNOR OF HARFLEUR.
EARLS OF SALISBURY, WESTMORELAND AND WARWICK.	MONTJOY, <i>a French Herald.</i>
ARCHBISHOP OF CANTERBURY.	<i>Ambassadors to the King of England.</i>
BISHOP OF ELY.	ISABEL, <i>Queen of France.</i>
EARL OF CAMBRIDGE.	KATHARINE, <i>daughter to Charles and</i>
LORD SCROOP.	<i>Isabel.</i>
SIR THOMAS GREY.	ALICE, <i>a lady attending on her.</i>
SIR THOMAS ERPINGHAM, GOWER, FLUELLEN, MACMORRIS, JAMY, <i>officers in King Henry's army.</i>	<i>Hostess of a tavern in Eastcheap,</i> <i>formerly Mistress Quickly, and</i> <i>now married to Pistol.</i>
BATES, COURT, WILLIAMS, <i>soldiers in</i> <i>the same.</i>	<i>Lords, Ladies, Officers, Soldiers,</i> <i>Citizens, Messengers, and</i> <i>Attendants.</i>
PISTOL, NYM, BARDOLPH.	<i>Chorus.</i>
BOY.	
A HERALD.	
CHARLES THE SIXTH, <i>King of France.</i>	
LEWIS, <i>the Dauphin.</i>	

SCENE: *England; afterwards France.*

## PROLOGUE.

*Enter CHORUS.*

*Chor.* O for a Muse of fire, that would ascend  
The brightest heaven of <sup>a</sup>*invention*,  
A kingdom for a stage, princes <sup>b</sup>*to act*  
And monarchs to <sup>c</sup>*behold* the <sup>d</sup>*swelling scene* !  
Then <sup>e</sup>*should* the warlike Harry, <sup>f</sup>*like himself*,  
Assume the <sup>g</sup>*port* of <sup>h</sup>*Mars* ; and at his heels,  
<sup>1</sup>*Leash'd* in like hounds, should <sup>2</sup>*famine*, sword, and  
fire,

<sup>a</sup> *imagination,*  
*four syllables*  
<sup>b</sup> *as actors*  
<sup>c</sup> *as spectators*  
<sup>d</sup> *increasing in*  
*interest*  
<sup>e</sup> *would*  
<sup>f</sup> *in very person,*  
*like the real*  
*King Henry*  
<sup>g</sup> *carriage,*  
*bearing*  
<sup>h</sup> *The God of War*

<sup>1</sup> ["Let slip the dogs of war" (*J. C.*, III. i. 273.)]

<sup>2</sup> ["You tempt the fury of my three attendants,  
Lean famine, quartering, steel, and climbing fire" (*1 Hen. VI.*, IV. ii. 10.)]

ACT I. KING HENRY V. PRO.

<sup>1</sup>*Crouch* for employment. But <sup>1</sup>*pardon*, <sup>2</sup>*gentles* all,  
 The <sup>3</sup>*flat* <sup>4</sup>*unraised* spirits that have dar'd  
 On this unworthy <sup>5</sup>*scaffold* to bring forth 10  
 So great an object: can this <sup>6</sup>*cockpit* hold  
 The <sup>7</sup>*brasty* fields of France? or <sup>8</sup>*may* we cram  
<sup>1</sup>Within this <sup>9</sup>*wooden* O the <sup>10</sup>*very* *casques*  
 That did affright the air at Agincourt?  
 O, pardon! since a <sup>11</sup>*crooked* figure may  
<sup>12</sup>*Attest* in little place a million;  
 And let us, ciphers to this great <sup>13</sup>*account*,  
 On your <sup>14</sup>*imaginary* forces work.  
 Suppose, within the <sup>15</sup>*girdle* of these walls  
 Are now confin'd <sup>16</sup>*two* mighty monarchies, 20  
 Whose high upreared and <sup>17</sup>*abutting* fronts  
 The <sup>18</sup>*perilous* <sup>19</sup>*narrow* ocean parts asunder:  
<sup>20</sup>*Piece out* our imperfections with your thoughts;  
 Into a thousand parts divide one man,  
 And <sup>21</sup>*make* *imaginary* <sup>22</sup>*puissance*;  
 Think, when we talk of horses, that you see them  
 Printing their proud hoofs i' the receiving earth;  
 For 'tis your thoughts that now must <sup>23</sup>*deck* our  
<sup>24</sup>*kings*,  
 Carry them here and there; jumping o'er times,  
 Turning the accomplishment of many years 30  
<sup>25</sup>*Into an hour-glass*: <sup>26</sup>*for* <sup>27</sup>*the* which supply  
 Admit me <sup>28</sup>*Chorus* to this history;  
 Who, prologue-like, your humble patience pray,  
 Gently to hear, kindly to judge, our play. [*Exit.*]

<sup>u</sup> *imagine a mighty army*    <sup>v</sup> *trisyllable*    <sup>w</sup> *adorn*  
<sup>x</sup> *i.e. kings of France and England*    <sup>y</sup> *into the space of an*  
*hour*    <sup>z</sup> *for the completing of which*    <sup>a</sup> *as chorus*

a *cower like a dog*  
 b *addressing the audience*  
 c *gentle folk, i.e. of good birth*  
 d *dull*  
 e *unable to rise to the importance of the theme*  
 f *stage*  
 g *= small theatre*  
 h *vast*  
 i *can*  
 k *= this theatre*  
 l *either (1) the actual helmets or (2) the helmets only*  
 m *represent, denote*  
 n *account, reckoning*  
 o *powers created by the imagination*  
 p *i.e. within this theatre*  
 q *England and France*  
 r *contiguous*  
 s *the English Channel—narrow, and dangerous to navigate*  
 t *make up, complete*

<sup>1</sup> ["The little O, the earth" (M. of V., I. iii. 7.)]

<sup>2</sup> "May serve as a certificate for a million" (SCHMIDT). The addition of six ciphers will turn a digit into so many millions: e.g. 6 = six; 6,000,000 = six millions.

<sup>3</sup> ["The narrow seas that part The French and English" (M. of V., II. viii. 28.)]

<sup>4</sup> For the supplying of a narrative of the occurrences which have taken place in these intervals.

ACT I. KING HENRY V. SC. 1.

ACT I.

SCENE I. *London. An Ante-chamber in the King's Palace.*

*Enter the ARCHBISHOP OF CANTERBURY and the BISHOP OF ELY.*

*Cant.* My lord, I'll tell you ; that self bill is <sup>a</sup>urged, Which in the <sup>b</sup>eleventh year of the <sup>c</sup>last king's reign Was <sup>d</sup>like, and had indeed against us pass'd, But that the <sup>e</sup>scrambling and unquiet time Did push it out of farther <sup>f</sup>question.

*Ely.* But how, my lord, shall we resist it now?

*Cant.* It must be <sup>g</sup>thought on. If <sup>h</sup>it pass against us, We <sup>i</sup>lose the better half of our possession :

For all the temporal lands, which men devout By <sup>j</sup>testament have given to the church, 10

Would they strip from us ; <sup>k</sup>being valued thus ;

As much as would maintain, to the king's honour,

Full fifteen earls, and fifteen hundred knights,

Six thousand and two hundred good esquires ;

And, to relief of <sup>l</sup>lazzars, and <sup>m</sup>weak age,

Of <sup>n</sup>indigent faint souls, past corporal toil,

A hundred alms-houses, <sup>o</sup>right well supplied ;

And to the coffers of the king beside,

A thousand pounds by the year : thus runs the bill.

*Ely.* This would <sup>p</sup>drink deep. 20

*Cant.* 'Twould <sup>q</sup>drink the cup and <sup>r</sup>all.

*Ely.* But what <sup>s</sup>prevention ?

*Cant.* The king is full of <sup>t</sup>grace, and <sup>u</sup>fair regard.

*Ely.* And a true lover of the holy church.

*Cant.* The <sup>v</sup>courses of his youth promis'd it not.

The breath no sooner left his father's body,

<sup>w</sup>But that his wildness, <sup>x</sup>mortified in him,

Seem'd to die too ; yea, at that very moment,

<sup>y</sup>Consideration, like an angel, came,

And whipp'd the <sup>z</sup>offending Adam out of him,

Leaving his body as a <sup>aa</sup>paradise, 30

To envelope and contain celestial spirits.

Never was such a sudden scholar made ;

*meditation, reflection* <sup>a</sup> his wild propensities

<sup>b</sup> garden, park

<sup>a</sup> brought in

<sup>b</sup> 1410

<sup>c</sup> Henry IV.

<sup>d</sup> likely (i.e. to

have passed)

scrambling,

scuffling

<sup>f</sup> discussion

<sup>g</sup> thought of

<sup>h</sup> i.e. the bill

<sup>i</sup> i.e. shall lose

<sup>k</sup> will

<sup>l</sup> i.e. this is the

estimated

value of the

lands they

would take

from us

<sup>m</sup> beggars, par-

ticularly

lepers

<sup>n</sup> aged persons

unable to

support them-

selves

needy persons

too feeble to

work

<sup>p</sup> thoroughly

<sup>q</sup> absorb a great

part of our

wealth

<sup>r</sup> ruin the church

itself, the

possessor of

the wealth

<sup>s</sup> i.e. all its con-

tents

<sup>t</sup> means are there

to prevent the

bill from

passing

<sup>u</sup> favour

<sup>v</sup> good will to-

wards us

<sup>w</sup> habits, conduct

<sup>x</sup> than

<sup>y</sup> killed

ACT I. KING HENRY V. SC. I.

Never came reformation in a flood,  
With such a <sup>a</sup>heady <sup>b</sup>currance, <sup>c</sup>scouring faults ;  
<sup>14</sup>Nor never <sup>d</sup>Hydra-headed wilfulness  
So soon did lose <sup>e</sup>his <sup>f</sup>seat, and <sup>g</sup>all at once,  
As in this king.

Ely. We are <sup>h</sup>blessed in the change.

Cant. Hear him <sup>i</sup>but <sup>j</sup>reason in divinity,  
And <sup>k</sup>all admiring with an inward wish  
You would desire the King were made a prelate : 40  
Hear him debate of <sup>l</sup>commonwealth affairs,  
You would say, it hath been <sup>m</sup>all-in-all his study :  
<sup>n</sup>List his discourse <sup>o</sup>of war, and you shall hear  
A fearful battle <sup>p</sup>render'd you in music :  
Turn him to any <sup>q</sup>cause of policy,  
The Gordian knot of it he will unloose,  
<sup>r</sup>Familiar as his garter : <sup>s</sup>that, when he speaks,  
<sup>t</sup>The air, <sup>u</sup>a charter'd libertine, is still,  
And the mute wonder lurketh in men's ears,  
To steal his sweet and honey'd sentences ; 50  
<sup>v</sup>So that the art and <sup>w</sup>practic part of life  
Must be the mistress to this <sup>x</sup>theoric :  
Which is a wonder, how <sup>y</sup>his grace should glean it,  
Since his <sup>z</sup>addiction was to courses vain,  
His <sup>a</sup>companies <sup>b</sup>unlettered, <sup>c</sup>rude, and <sup>d</sup>shallow,  
His hours fill'd up with riots, banquets, sports,  
<sup>e</sup>And never noted in him any study,  
Any retirement, any <sup>f</sup>sequestration  
From <sup>g</sup>open haunts and <sup>h</sup>popularity.

Ely. The strawberry grows underneath the  
nettle, 60

<sup>i</sup> natural inclination    <sup>j</sup> companions    <sup>k</sup> unlearned  
<sup>l</sup> unrefined    <sup>m</sup> empty headed    <sup>n</sup> (there was)  
<sup>o</sup> separation    <sup>p</sup> seclusion    <sup>q</sup> public  
<sup>r</sup> vulgarity, i.e. consorting with the common people

<sup>a</sup> impetuous,  
<sup>b</sup> headstrong  
<sup>c</sup> current, flow  
<sup>d</sup> sweeping away  
<sup>e</sup> doub. neg.  
<sup>f</sup> many headed  
<sup>g</sup> its  
<sup>h</sup> i.e. in the king's  
mind which  
it had pre-  
viously occu-  
pied  
<sup>i</sup> immediately  
<sup>j</sup> we are the better  
off for the  
change  
<sup>k</sup> only i.e. only  
hear him  
<sup>l</sup> argue, debate  
<sup>m</sup> completely lost  
in admiration  
<sup>n</sup> public business  
—affairs of  
state  
<sup>o</sup> his whole study  
<sup>p</sup> listen to  
<sup>q</sup> about  
<sup>r</sup> described  
<sup>s</sup> question or case  
of politics  
<sup>t</sup> familiarly = as  
easily  
<sup>u</sup> so that  
<sup>v</sup> i.e. with freedom  
to move where  
it likes  
<sup>w</sup> practical  
<sup>x</sup> theory  
<sup>y</sup> his majesty

<sup>1</sup> Wilfulness or waywardness with many heads, and which, like the hydra, as fast as the heads are cut off, puts forth new ones.

<sup>2</sup> ["I must have liberty

Withal, as large a charter as the wind  
To blow on whom I please" (A. Y. L., II. vii. 48.)]

<sup>3</sup> He must have shaped his theory from the art and practice of his life, instead of confirming the latter to the former ; which is very strange, considering that he has spent his early life among vulgar companions, and in scenes of dissipation.

And wholesome berries thrive and ripen best,  
<sup>a</sup>Neighbour'd by fruit of baser quality :  
 And so the prince obscur'd his <sup>b</sup>contemplation  
 Under the veil of wildness ; <sup>c</sup>which, no doubt,  
 Grew like the summer grass, fastest by night,  
 Unseen, yet <sup>d</sup>crescive in <sup>e</sup>his <sup>f</sup>faculty.

*Cant.* It must be so ; for miracles are ceased ;  
 And therefore we must <sup>g</sup>needs admit the means,  
<sup>h</sup>How things are perfected.

*Ely.* But, my good lord,  
<sup>i</sup>How now for mitigation of this bill 70  
<sup>j</sup>Urg'd by the commons ? Doth his majesty  
<sup>k</sup>Incline to it, or no ?

*Cant.* He seems <sup>l</sup>indifferent ;  
 Or, rather, <sup>m</sup>swaying more upon our part  
 Than <sup>n</sup>cherishing the <sup>o</sup>exhibitors against us ;  
 For I have made an offer to his majesty,  
<sup>p</sup>Upon our spiritual convocation,  
 And in regard of causes now in hand,  
 Which I have <sup>q</sup>open'd to his grace <sup>r</sup>at large,  
 As touching France, to give a greater sum  
 Than ever at one time the clergy yet 80  
 Did to his predecessors part <sup>s</sup>withal.

*Ely.* How did this offer seem <sup>t</sup>received, my lord ?

*Cant.* With good acceptance <sup>u</sup>of his majesty ;  
 Save that there was not time enough to hear,  
 As I perceived his grace would <sup>v</sup>fain have done,  
 The <sup>w</sup>severals, and <sup>x</sup>unhidden <sup>y</sup>passages  
 Of his true titles to <sup>z</sup>some certain dukedoms,  
 And generally to the crown and <sup>a</sup>seat of France,  
 Derived from <sup>b</sup>Edward, his great-grandfather.

*Ely.* What was the <sup>c</sup>impediment that broke  
 this off ? 90

*Cant.* The French ambassador <sup>d</sup>upon that instant  
 Craved <sup>e</sup>audience ; and the hour, I think, is come,  
 To give him hearing : is it four o'clock ?

*Ely.* It is.

- <sup>a</sup> Having as neighbours
- <sup>b</sup> serious side of his character
- <sup>c</sup> i.e. his contemplation
- <sup>d</sup> increasing (having the power to increase)
- <sup>e</sup> its
- <sup>f</sup> quality
- <sup>g</sup> of necessity
- <sup>h</sup> by which
- <sup>i</sup> with respect to abatement of the severe clauses
- <sup>k</sup> brought in
- <sup>l</sup> i.e. is the king favourably disposed to it
- <sup>m</sup> inclining to favour us
- <sup>n</sup> supporting
- <sup>o</sup> introducers of the bill
- <sup>p</sup> as the result of our deliberations in convocation
- <sup>q</sup> disclosed
- <sup>r</sup> in detail
- <sup>s</sup> with
- <sup>t</sup> to be received
- <sup>u</sup> by
- <sup>v</sup> gladly
- <sup>w</sup> details, particulars
- <sup>x</sup> open, clear
- <sup>y</sup> lines of succession
- <sup>z</sup> throne
- <sup>a</sup> Edward III.
- <sup>b</sup> hindrance, interruption
- <sup>c</sup> at
- <sup>d</sup> dissyllable

<sup>1</sup> *Indifferent*, may be "*impartial*," but Schmidt renders "taking no notice; unconcerned."

<sup>2</sup> ["And now forsooth takes on him to reform  
 Some certain edicts" (1 *Hen. IV.*, IV. iii. 79.)]

ACT I. KING HENRY V. sc. II.

*Cant.* Then go we in, to know his *embassy* ;  
Which I could, with a *ready* guess, declare  
Before the Frenchman speak a word of it. 97  
*Ely.* I'll wait upon you ; and I long to hear it.  
[*Exeunt.*

*message*  
*prompt and*  
*accurate*  
*attend*

SCENE II. *The same. The Presence Chamber.*  
*Enter* KING HENRY, GLOUCESTER, BEDFORD, EXETER,  
WARWICK, WESTMORELAND, and Attendants.

*K. Henry.* Where is my gracious lord of  
Canterbury ?

*Exc.* Not here in *presence*.

*K. Henry.* Send for him, good <sup>a</sup>*uncle*.

*West.* Shall we call in the ambassador, my liege ?

*K. Henry.* Not yet, my *cousin* : we <sup>b</sup>*would be*  
*resolved*,

Before we hear him, of some things of weight,  
That *task* our thoughts, concerning us and France.

*i.e. in the pres-*  
*ence chamber*  
<sup>a</sup> *Exeter*  
*a title of courtesy*  
<sup>b</sup> *wish to be*  
*satisfied*  
*employ*

*Enter* the ARCHBISHOP OF CANTERBURY, and the  
BISHOP OF ELY.

*Cant.* God, and his angels, guard your sacred  
throne,  
And make you long <sup>c</sup>*become* it !

*K. Henry.* <sup>d</sup>*Sure*, we thank you.  
My learned lord, we pray you to proceed  
And <sup>e</sup>*justly* and <sup>f</sup>*religiously* unfold 10

Why the law Salique, that they have in France,  
<sup>g</sup>*Or* should, or should not, <sup>h</sup>*bar us* in our claim :  
And God forbid, my dear and faithful lord,

<sup>i</sup>That you should <sup>j</sup>*fashion*, <sup>k</sup>*wrest*, or <sup>l</sup>*bow* your  
<sup>m</sup>*reading*,

Or <sup>n</sup>*nicely* <sup>o</sup>*charge* your understanding soul  
With <sup>p</sup>*opening* titles <sup>q</sup>*miscreate*, whose right  
<sup>r</sup>*Suits* not in <sup>s</sup>*native* colours with the truth ;  
For God doth know how many now in health

<sup>c</sup> *grace, adorn*  
<sup>d</sup> *be assured*  
<sup>e</sup> *according to law*  
<sup>f</sup> *conscientiously*  
<sup>g</sup> *either*  
<sup>h</sup> *stop us*  
<sup>i</sup> *accommodate*  
<sup>k</sup> *distort*  
<sup>l</sup> *bend*  
<sup>m</sup> *learning*  
<sup>n</sup> *scrupulously*  
<sup>o</sup> *burden*  
<sup>p</sup> *disclosing*  
<sup>q</sup> *illegitimate,*  
*spurious*  
<sup>r</sup> *agrees*  
<sup>s</sup> *genuine*

<sup>1</sup> That you should pervert, distort or bend your learning to give an interpretation that may fall in with our wishes.

Shall drop their blood in *approbation*  
 Of what your reverence shall incite us to. 20  
 Therefore take heed how you *impawn* our person,  
 How you awake our sleeping sword of war:  
 We charge you in the name of God, take heed;  
 For never two such kingdoms did contend,  
 Without much fall of blood; whose *guiltless drops*  
 Are every one a woe, a sore complaint  
 'Gainst him whose *wrongs* give edge unto the swords  
 That make such *waste* in *brief mortality*.  
 Under this *conjunction* speak, my lord;  
 And we will hear, note, and believe in heart, 30  
 'That what you speak is in your conscience wash'd  
 As pure as sin with baptism.

*Cant.* Then hear me, gracious sovereign and  
 you peers,

That owe yourselves, your lives, and services,  
 To this imperial throne.—There is no bar  
 'To make against your highness' claim to *France*,  
 But this, which they produce from Pharamond,  
 "In terram Salicam mulieres ne succedant:"  
 "No woman shall succeed in Salique land:"  
 Which Salique land the French unjustly *gloze* 40  
 To be the realm of France, and Pharamond  
 The founder of this law, and *female bar*.  
 Yet their own authors faithfully affirm  
 That the land Salique is in Germany,  
 Between the *floods* of Sala and of Elbe;  
 Where Charles the Great, having subdued the  
 Saxons,

There left behind and settled certain French;  
 Who, holding in disdain the German women  
 For some *dishonest* manners of their life,  
 Establish'd then this law,—*to wit*, no female 50  
 Should be inheritrix in Salique land:  
 Which Salique, as I said, 'twixt Elbe and Sala,  
 Is at this day in Germany call'd Meisen.  
 Then doth it well appear, the Salique law

*attestation*

*pawn, pledge*

*i.e. of innocent  
 blood  
 wrong acts,  
 offences  
 destruction  
 a human life, at  
 best but short  
 b solemn appeal  
 to speak the  
 truth*

*c to be alleged  
 against and  
 thus affect  
 adversely  
 d the throne of  
 France  
 explain, inter-  
 pret  
 i.e. bar against  
 females*

*unchaste, im-  
 modest  
 e that is to say*

<sup>1</sup> That what you intend to say, since it has been washed in your conscience, is purged as pure from all taint as the soul of a baptized infant is cleansed from the stain of original sin.

ACT I. KING HENRY V. SC. II.

Was not devised for the realm of France :  
 Nor did the French possess the Salique land  
 Until four hundred one and twenty years  
 After *defunction* of King Pharamond,  
 Idly supposed the founder of this law ;  
 Who died within *the year of our redemption* 60  
 Four hundred twenty-six ; and Charles the Great  
 Subdued the Saxons, and did *seat* the French  
 Beyond the river Sala, in the year  
 Eight hundred five. Besides, their writers say,  
 King Pepin, *which* deposed Childeric,  
 Did, as *heir general*, being descended  
*Of* Blithild, which was daughter to King Clothair,  
 Make claim and title to the crown of France.  
 Hugh Capet also, -- who usurp'd the crown  
 Of Charles the duke of Lorraine, sole heir male 70  
 Of the true line and stock of Charles the Great, --  
 To *find* his title with some *shows* of truth,  
 Though in pure truth, it was corrupt and *naught*,  
*Conveyed himself* as heir to the Lady Lingare,  
 Daughter to Charlemain, who was the son  
 To Lewis the emperor, and Lewis the son  
 Of Charles the *Great*. Also King *Lewis* the *Tenth*,  
 Who was sole heir to the usurper Capet,  
 Could not keep quiet in his *conscience*,  
 Wearing the crown of France, till satisfied 80  
 The fair Queen Isabel, his grandmother,  
 Was *lineal* of the lady Ermengare,  
 Daughter to Charles the foresaid duke of Lorraine :  
 By the which marriage, the line of Charles the Great  
 Was re-united to the crown of France.  
 So that, as clear as is the summer's sun,  
 King Pepin's title, and Hugh Capet's claim,  
 King *Lewis* his satisfaction, all appear  
 To *hold* in right and title of the female :  
 So do the kings of France unto this day ; 90  
*Howbeit* they would *hold up* this Salique law,  
*To bar* your highness claim from the female :

death  
 carelessly, and  
 so "errone-  
 ously"  
 a. A. D. 426  
 settle

who  
 heir to the whole  
 kingdom  
 or, male heir  
 b from  
 c provide  
 d appearances  
 e worthless  
 f managed with  
 secrecy to pass  
 himself off  
 g should be  
 "Charles the  
 Bald"  
 h monosyllable  
 i should be "the  
 ninth"  
 trisyllable

the lineal des-  
 cendant of  
 Ermengare

monosyllable  
 hold good

although

<sup>1</sup> To weave a net of cunning sophistries in which the truth can only be partially seen, than to make their titles secure by shewing that, even if the Salic law be not the law of France, their claim to the throne is much stronger than yours (see also p. xl.).



ACT I. KING HENRY V. SC. II.

And rather choose to hide them in a net  
Than *amply* to *imbar* their *crooked* titles  
Usurp'd from you and your progenitors.

K. Henry. May I with right and conscience make  
this claim?

Cant. The sin *"upon* my head, dread sovereign!  
For in the book of Numbers is it *"writ*,  
When the *"man* dies, let the inheritance  
Descend unto the daughter. Gracious lord, 100  
Stand for your own; unwind *"your* bloody flag;  
Look back into your mighty ancestors;  
Go, my dread lord, to your *"great* *grandsire's* tomb,  
From whom you claim; invoke his warlike *"spirit*,  
And your great-uncle's, Edward the Black Prince,  
Who on the French ground play'd a *"tragedy*,  
*"Making* defeat on the full *"power* of France,  
*"Whiles* his most mighty father on a hill  
Stood smiling to behold his *"lion's* *whelp*  
*"Forage* in blood of French nobility. 110

O noble English, that could *"entertain*  
With half their forces the full pride of France,  
And let *"another* half stand laughing by,  
*"All* out of work, and *"cold* for *"action*!

Ely. Awake remembrance of these valiant dead,  
And with your *puissant* arm renew their feats:  
You are their heir; you sit upon their throne;  
The blood and courage, that *renowned* them,  
Runs in your veins: and my thrice-puissant liege  
Is in the very *May-morn* of his youth, 120  
Ripe for exploits and mighty enterprises.

Exe. Your brother kings and monarchs of the  
earth

Do all expect that you should rouse yourself,  
As did the former lions of your blood.

West. They know your grace hath cause and  
means and might:

So hath your highness; never king of England  
Had nobles richer and more loyal subjects,  
*"Whose* hearts have left their bodies here in England,  
And lie *"pavilion'd* in the fields of France.

Cant. O, let their bodies follow, my dear liege, 130

to fully secure  
perverse, false

v (be) upon  
b written  
c i.e. without a  
son  
d the signal of  
battle  
e Edward III.  
f monosyllable  
g the battle of  
Crecy 1346  
h bringing ruin  
army  
k while  
l the Black Prince  
m prey  
n meet as enemies  
and hold a  
bay  
o the other  
p altogether un-  
engaged in battle  
q want of being  
engaged in  
the fight  
r trisyllable  
powerful

made them re-  
nowned

Henry V. was  
twenty-seven  
years of age

s Though in Eng-  
land in body  
yet in heart  
in France  
t on a campaign  
and so in tents

With blood and sword and fire, to win your right;  
 In aid whereof we of the <sup>a</sup>spirituality  
 Will raise your highness such a mighty sum  
 As never did the clergy at one time  
 Bring in to any of your ancestors.

K. Henry. We must not only arm to invade  
 the French,

<sup>b</sup>But lay down our proportions <sup>c</sup>to defend  
 Against the Scot, who will <sup>d</sup>make road upon us  
<sup>e</sup>With all advantages.

Cant. They of those <sup>f</sup>marches, gracious sovereign,  
 Shall be a wall sufficient to defend [140  
 Our <sup>g</sup>inland from the <sup>h</sup>pillaging borderers.

K. Henry. We do not mean <sup>i</sup>the <sup>j</sup>coursing  
<sup>k</sup>snatchers only,

But fear the <sup>l</sup>main intendment of the Scot,  
 Who hath been <sup>m</sup>still a <sup>n</sup>giddy neighbour to us;  
 For you shall read, that my <sup>o</sup>great grandfather  
 Never went with his forces into France,  
 But that the Scot on his <sup>p</sup>unfurnished kingdom  
 Came pouring, like the tide into <sup>q</sup>a breach,  
 With ample and <sup>r</sup>brim fulness of his force; 150  
<sup>s</sup>Galling the <sup>t</sup>gleaned land with <sup>u</sup>hot assays,  
<sup>v</sup>Girding with grievous siege castles and towns;  
<sup>w</sup>That England, being empty of defence,  
 Hath shook and trembled at the <sup>x</sup>ill neighbourhood.

Cant. She hath been then more <sup>y</sup>fear'd than  
 harm'd, my liege;

<sup>z</sup>For hear her but exemplified by herself:  
 When all her <sup>a</sup>chivalry hath been in France,  
 And she a <sup>b</sup>mourning widow of her nobles,  
 She hath herself not only well defended  
 But taken and <sup>c</sup>impounded as a stray, 160  
 The King of Scots; whom she did send to France,  
 To fill King Edward's fame with prisoner kings,

<sup>d</sup>imprisoned the king of Scotland as a man puts  
 stray animals in the pound

<sup>a</sup> clergy  
<sup>b</sup> tell off a sufficient number  
 of soldiers  
<sup>c</sup> for the purpose  
 of defence  
<sup>d</sup> make an inroad  
<sup>e</sup> with all con-  
 ditions in  
 their favour  
<sup>f</sup> borders  
<sup>g</sup> the interior  
<sup>h</sup> border rovers  
 pillaging the  
 country  
<sup>i</sup> cattle lifters  
<sup>k</sup> chief attack  
 pathways  
<sup>n</sup> unreliable, ex-  
 citable  
<sup>o</sup> Edward III.  
<sup>p</sup> without  
 soldiers, hence  
 undefended  
<sup>q</sup> i.e. in the sea  
 wall or dyke  
<sup>r</sup> adjective  
<sup>s</sup> harassing  
<sup>t</sup> strip of de-  
 fenders  
<sup>u</sup> fierce assaults  
<sup>v</sup> surrounding  
<sup>w</sup> so that  
<sup>x</sup> the close proxi-  
 mity of a hos-  
 tile country  
<sup>y</sup> frightened  
<sup>z</sup> knights  
<sup>a</sup> mourns, de-  
 prived of her  
 nobles, as a  
 widow over the  
 loss of her  
 husband

<sup>1</sup> Coursing Snatchers, descriptive of the border free booters. Coursing describes their rapid marches. Snatchers describes them as pillagers and robbers.

<sup>2</sup> Listen to precedents in England's history of how the country has risen to the occasion in similar circumstances.

And make <sup>a</sup>her chronicle as rich with praise,  
 As is the <sup>b</sup>ooze and bottom of the sea  
 With sunken wreck and <sup>c</sup>sumless <sup>c</sup>treasuries  
 West. But there's a saying, very old and true,—

"If that you will France win,  
 Then with Scotland first begin :"

For once the eagle England <sup>a</sup>being in prey,  
 To her unguarded nest the weasel Scot 170  
 Comes sneaking, and so sucks her princely eggs,  
 Playing the mouse in absence of the cat,  
 To tear and <sup>c</sup>havoc more than she can eat.

*Exe.* It follows then the cat must stay at home.  
 Yet that is but a <sup>c</sup>crush'd necessity;  
 Since we have locks to <sup>e</sup>safeguard <sup>b</sup>necessaries,  
 And <sup>i</sup>pretty traps to catch the petty thieves.  
 While that the <sup>k</sup>armed hand doth fight abroad,  
 The <sup>l</sup>advised <sup>m</sup>head defends itself at home;  
 For government, though high and low and lower,  
 Put into <sup>n</sup>parts, doth keep in one consent, [180  
<sup>o</sup>Congreeing in a full and natural <sup>p</sup>close,  
 Like music.

*Cant.* Therefore doth heaven divide  
 The state of man <sup>q</sup>in <sup>r</sup>divers <sup>s</sup>functions,  
 Setting <sup>t</sup>endeavour in continual motion;  
<sup>u</sup>To which is fixed, as an aim or <sup>v</sup>butt,  
 Obedience: for so work the honey-bees,  
<sup>w</sup>Creatures that by a rule in nature teach  
 The act of order to a peopled kingdom.  
 They have a king, and officers of <sup>x</sup>sorts; 180  
 Where some, like magistrates, <sup>y</sup>correct at home,  
 Others, like merchants, <sup>z</sup>venture trade abroad,  
 Others, like soldiers, <sup>a</sup>armed in their stings,  
<sup>b</sup>Make boot upon the summer's velvet buds,  
 Which pillage they with merry march bring home

<sup>a</sup> i.e. of England

<sup>b</sup> soft mud

<sup>c</sup> worthless, immeasurable  
<sup>c</sup> treasures

<sup>d</sup> in search of prey

<sup>e</sup> destroy, lay waste

<sup>f</sup> forced necessity

<sup>g</sup> protect

<sup>h</sup> provisions

<sup>i</sup> neat, suitable

<sup>k</sup> the soldier

<sup>l</sup> thoughtful, deliberate

<sup>m</sup> = the statesman

<sup>n</sup> i.e. the parts of a song

<sup>o</sup> agreeing

<sup>p</sup> cadence

<sup>q</sup> into

<sup>r</sup> different

<sup>s</sup> offices, occupations

<sup>t</sup> labour, exertion

<sup>u</sup> mark to be aimed at

<sup>v</sup> different kinds

<sup>w</sup> administer correction or punishment

<sup>x</sup> take the risks of trade

<sup>y</sup> having stings for their weapons

<sup>z</sup> make booty, i.e. gather honey

<sup>1</sup> ["The setting sun and music at the close,  
 As the last taste of sweets, is sweetest last" (*Rich. II.*, II. i. 12.)]

<sup>2</sup> Obedience is the aim or butt of endeavour.

<sup>3</sup> Creatures that following the precepts of nature, give a practical example to human beings of the value of discipline and order.

To the tent-royal of their <i>emperor</i> ;		= the queen-bee
Who, <sup>1</sup> busied in his majesty, surveys		
The singing masons building roofs of gold,		
The <i>civil</i> citizens kneading up the honey,		<i>peaceful</i>
The poor mechanic porters <i>crowding</i> in	200	<i>pushing, thrusting</i>
Their heavy burdens at his narrow gate,		
The <i>sad-eyed</i> justice, with his surly hum,		<i>of serious look</i>
Deliv'ring o'er to <i>executors</i> pale		<i>executioners</i>
The lazy yawning drone. I this infer,		
<sup>2</sup> That many things, having full reference		<i>indifferent ways</i>
To one consent, may work <i>contrariously</i> ;		<i>shot from different directions</i>
As many arrows, loosed <i>several ways</i> ,		
Come to one mark ; as many ways meet in one town ;		
As many fresh streams meet in one salt sea ;		
As many lines close in the <i>dial's</i> centre ;	210	<i>sundial</i>
So may a thousand actions, <i>once afoot</i> ,		<i>once in motion</i>
End in one purpose, and be all well <i>borne</i>		<i>carried on</i>
Without <i>defeat</i> . Therefore to France, my liege.		<i>failure</i>
Divide your happy England into four ;		
Whereof take you one quarter into France,		<i>with it</i>
And you <i>withal</i> shall make all <sup>a</sup> <i>Gallia</i> shake.		<i>a France</i>
If we, with thrice such <sup>b</sup> <i>powers</i> left at home,		<i>b armed forces</i>
Cannot defend our own doors from the dog,		
Let us be worried and our nation lose		
The name of hardiness and <sup>c</sup> <i>policy</i> .	220	<i>its reputation for hardiness</i>
K. Henry. Call in the messengers sent from		<i>c art of managing public affairs</i>
the Dauphin. [ <i>Exeunt some Attendants.</i> ]		<i>satisfied</i>
Now are we well <i>resolved</i> ; and, by God's help,		
And yours, the noble sinews of our power,		<i>to be in awe of us</i>
France being ours, we'll bend it <i>to our awe</i> ,		<i>a either</i>
<sup>d</sup> Or break it all to pieces : or there we'll sit,		<i>b supreme dominion</i>
Ruling in large and ample <sup>e</sup> <i>emperey</i>		<i>vile, worthless grave</i>
O'er France and all her almost kingly dukedoms,		<i>f memorial</i>
Or lay these bones in an <i>unworthy urn</i> ,		<i>g fully, thoroughly largely</i>
Tombless, with no <sup>f</sup> <i>'remembrance</i> over them :		
Either our history shall <sup>g</sup> <i>'with full mouth</i>	230	
Speak <i>freely</i> of our acts, or else our grave,		

<sup>1</sup> Occupied in performing the duties of a king.

<sup>2</sup> That many things may work in different ways, and yet since they are all done with one object may arrive at the same end, just as arrows shot from different shots may all light in the same target, etc

Like Turkish mute, shall have a tongueless mouth,  
Not worshipping'd with a "waxen epitaph.

*Enter Ambassadors of France*

Now are we well prepared to know the pleasure  
Of our fair *cousin* Dauphin; for we hear  
Your greeting is from him, not from the king.

*First Amb.* May't please your majesty to give us  
leave

*Freely* <sup>1</sup>to render what we have in charge;

<sup>2</sup>Or shall we sparingly show you far off

The Dauphin's meaning and our *embassy*? 240

*K. Henry.* We are no tyrant, but a Christian king;

Unto whose <sup>3</sup>grace our passion is as subject

As are our wretches fetter'd in our prisons:

Therefore with frank and with *uncurbed plainness*

Tell us the Dauphin's mind.

*First Amb.* Thus, then, <sup>4</sup>in few.

Your highness, lately sending into France,

Did claim *some certain* dukedoms in the right

Of your great predecessor, King Edward the Third.

*In answer of* which claim, the prince our master

Says that you *savour* too much of your youth, 250

And bids you be *advis'd*, there's nought in France,

That can be with a nimble *galliard* won;

You cannot *revel into* dukedoms there.

He therefore sends you, *meeter* for your spirit,

This tun of treasure; and, *in lieu* of this,

Desires you let the dukedoms that you claim

Hear no more of you. This the Dauphin speaks.

*K. Henry.* What treasure, uncle?

*Exe.*

Tennis-balls, my liege..

*K. Henry.* We are glad the Dauphin is so

*pleasant* with us;

His present and your pains we thank you for: 260

When we have match'd our rackets to these balls,

*honoured  
a easily effaced;  
perishable*

*title of courtesy*

*frankly, can-  
didly*

*message  
blindly pleasure  
(supply "are  
subject to their  
gaolers")  
unrestrained  
straight for-  
ward speech  
c briefly*

*a redundant ex-  
pression*

*In reply to*

*taste of, smack  
of  
reflect, consider  
sprightly dance  
win by revelry  
more suitable*

*in return for*

*facetious,  
jocular*

<sup>1</sup> Deliver the message with which we are charged.

<sup>2</sup> Or shall we refrain from giving you the precise terms of the Dauphin's message and content ourselves with giving you the purport only of what he said.

We will, in France, by God's <sup>a</sup>grace, play a <sup>b</sup>set,  
 Shall strike his father's crown into the hazard.  
 Tell him, he hath made a match with such a  
<sup>c</sup>wrangler,

That all the courts of France will be disturb'd  
 With chaces. And we understand him well,  
 How he <sup>e</sup>comes o'er us with our wilder days,  
 Not measuring what use we made of them.

We never valued this poor <sup>f</sup>seat of England; . 270

And therefore, living <sup>g</sup>hence, did give ourself  
 To <sup>h</sup>barbarous <sup>i</sup>license; as 'tis ever <sup>j</sup>common,  
 'That men are <sup>k</sup>merriest when they <sup>l</sup>are from home.

But tell the Dauphin, I will <sup>m</sup>keep my state,  
 Be like a king and <sup>n</sup>show my sail of greatness  
 When I do rouse <sup>o</sup>me in my throne of France:

<sup>p</sup>For that I have laid by my majesty  
 And <sup>q</sup>plodded like a <sup>r</sup>man <sup>s</sup>for working days;  
 But I will rise <sup>t</sup>there with so full a glory,  
 That I will dazzle all the eyes of France,  
 Yea, strike the Dauphin blind to <sup>u</sup>look on us. 280  
 And tell the <sup>v</sup>pleasant prince this <sup>w</sup>mock of his  
 Hath turn'd his balls to <sup>x</sup>gun-stones; and his soul  
 Shall stand <sup>y</sup>sore-charged for the <sup>z</sup>wasteful vengeance  
 That shall fly with <sup>a</sup>them: for many a thousand  
 widows

Shall this his <sup>b</sup>mock <sup>c</sup>mock out of their dear husbands;  
 Mock mothers from their sons, mock castles down;  
 And there are many who are yet <sup>d</sup>unborn,  
 That shall have cause to curse the Dauphin's <sup>e</sup>scorn.  
 But this <sup>f</sup>lies all within the will of God,

To <sup>g</sup>whom I do appeal; and in whose name, 290

Tell you the Dauphin I am <sup>h</sup>coming on,  
<sup>i</sup>To <sup>j</sup>venge me as I may, and to put forth  
 My <sup>k</sup>rightful hand in a well hallow'd cause.

So get you hence in peace; and tell the Dauphin,  
 His jest will <sup>l</sup>savour but of <sup>m</sup>shallow wit,

<sup>n</sup>i be of the nature <sup>o</sup>k silly, stupid

- <sup>a</sup> favour, per-  
mission
- <sup>b</sup> set of games
- <sup>c</sup> opponent,  
adversary
- <sup>d</sup> taunts us, twits  
us
- <sup>e</sup> throne
- <sup>f</sup> away from the  
court
- <sup>g</sup> rude, vulgar
- <sup>h</sup> licentiousness
- <sup>i</sup> usual
- <sup>k</sup> dissyllable
- <sup>l</sup> away from home
- <sup>m</sup> occupy my  
chair of state
- <sup>n</sup> myself (reflexive)
- <sup>o</sup> for that purpose
- <sup>p</sup> toiled
- <sup>q</sup> working man
- <sup>r</sup> during
- <sup>s</sup> on the throne of  
France
- <sup>t</sup> in looking
- <sup>u</sup> facetious
- <sup>v</sup> taunt
- <sup>w</sup> cannon-balls
- <sup>x</sup> heavy, fully  
burdened
- <sup>y</sup> destructive
- <sup>z</sup> the gun-stones
- <sup>a</sup> taunt
- <sup>b</sup> untogotten
- <sup>c</sup> scornful taunt
- <sup>d</sup> depends upon  
the will of God
- <sup>e</sup> God
- <sup>f</sup> coming to in-  
vade France
- <sup>g</sup> to avenge myself
- <sup>h</sup> lawful, legitim-  
ate, i.e. fight-  
ing in a just  
cause

<sup>1</sup> Will spread sail and display my greatness. "To spread sail" metaphorically = to be prosperous, i.e., as a vessel in full sail is making a successful voyage.  
<sup>2</sup> "To strike sail" metaphorically = to admit defeat.

<sup>3</sup> Mock (with preposition), denotes the effect of the taunt, i.e., deprive widows of their husbands, mothers of their children, and cause the fall of castles.

When thousands weep more than did laugh at it.  
Convey them with *safe conduct*. Fare you well.

[*Exeunt Ambassadors:*

*Exe.* This was a merry message.

*K. Henry.* We hope to make the sender  
blush at it.

Therefore, my lords, omit *no happy hour* 300  
That may give *furtherance* to our expedition;  
For we have now no thought in us but France,  
Save *those* to God, that *run before* our business.  
Therefore, let our *proportions* for these wars  
Be soon collected, and all things thought upon  
That may with *reasonable swiftness* add  
More feathers to our wings; for, *God before*,  
We'll *chide* this Dauphin at his father's door,  
Therefore let every man now *task* his thought,  
That this *fair action* may on foot be brought. 310  
[*Exeunt.*

## ACT II.

### PROLOGUE.

*\*Flourish. Enter Chorus.*

*Chor.* Now all the youth of England are on fire,  
<sup>1</sup>And silken <sup>2</sup>dalliance in the wardrobe lies;  
Now *thrive* the armourers, and *honour's thought*  
Reigns solely in the breast of every man.  
They sell *the pasture* now to buy the horse,  
Following the *mirror* of all Christian kings,  
With winged heels, *as* English Mercuries.  
For now sits *Expectation* in the air;  
And hides a sword, from hilts unto the point,  
With *crowns imperial*, *crowns* and *coronets*, 10  
Promised to Harry and his followers.  
The French, *advis'd* by *good intelligence*  
Of this most dreadful preparation,

*Lead them away,*  
*escort to ensure*  
*their safety*  
*uttered sarcas-*  
*tically*  
*a favourable mo-*  
*ment*  
*helping forward,*  
*assistance*  
*b thoughts to-*  
*wards God*  
*c take precedence*  
*of*  
*d necessary forces*  
*e haste regulated*  
*by caution*  
*f God going be-*  
*fore, i.e. aid*  
*ing us*  
*g rebuke*  
*h employ*  
*i just under-*  
*taking*  
*k of trumpets,*  
*heralding the*  
*chorus*  
*are busy and*  
*earning money*  
*m the thought of*  
*honour*  
*n their estates*  
*o pattern*  
*p like*  
*q (personified)*  
*r crown of the*  
*emperor*  
*s crown of a king*  
*t coronet of a*  
*noble*  
*u informed,*  
*warned*  
*v reliable infor-*  
*mation*

<sup>1</sup> The silken gay attire of the courtier is now laid aside in his wardrobe to be replaced by the armour of the knight.

<sup>2</sup> "Whiles, like the puffed and reckless libertine,  
Himself the primrose path of *dalliance* treads  
And reeks not his own rede" (*Ham.*, I. iii. 50.)]

Shake in their fear; and with <sup>a</sup>pale policy  
 Seek to *dirert the English purposes*.  
 O England! <sup>b</sup>model to thy inward greatness,  
 Like little body with a mighty heart,  
 What mightst thou do, that honour <sup>b</sup>would thee do,  
 Were all thy children <sup>c</sup>kind and natural!  
 But see thy *fault*! <sup>d</sup>France hath in thee found out  
 A nest of <sup>e</sup>hollow bosoms, which he fills  
 With *treacherous crowns*; and three corrupted  
 men,

One, Richard Earl of Cambridge, and the second,  
 Henry Lord Scroop of Masham, and the third,  
 Sir Thomas Grey, knight, of Northumberland,  
 Have for the <sup>f</sup>gilt of France,—O guilt, indeed!—  
<sup>g</sup>Confirmed conspiracy with <sup>h</sup>fearful France;  
 And by their hands this <sup>i</sup>grace of kings must die,  
 If hell and treason <sup>j</sup>hold their promises,  
 Ere he take ship for France, and in Southampton. <sup>k</sup>30  
<sup>l</sup>Linger your patience on; <sup>m</sup>and we'll digest  
 Th' abuse of distance; <sup>n</sup>force a play.  
 The sum is paid; the traitors are agreed;  
 The king is <sup>o</sup>set from London; and the scene  
 Is now <sup>p</sup>transported, <sup>q</sup>gentles, to Southampton;  
 There is the playhouse now, there must you sit:  
 And thence to France shall we convey you safe,  
 And bring you back, <sup>r</sup>charming the <sup>s</sup>narrow seas  
<sup>t</sup>To give you <sup>u</sup>gentle pass; for, if we may,  
 We'll not offend one stomach with our play. 40  
 But, till the king come forth, and not till then,  
 Unto Southampton do we <sup>v</sup>shift our scene. [Exit.

<sup>a</sup> cowardly  
 turn the English  
 from their  
 plans  
<sup>b</sup> would desire  
 thee to do  
<sup>c</sup> true to the country  
 of their birth  
<sup>d</sup> defect  
<sup>e</sup> King of France  
<sup>f</sup> traitors  
 money the bribe  
 for treachery  
<sup>g</sup> gold  
<sup>h</sup> entered into a  
 traitorous  
 compact  
<sup>i</sup> full of fear  
<sup>j</sup> Henry V.  
<sup>k</sup> make good their  
 purposes  
 prolong your  
 patience  
<sup>l</sup> set out  
<sup>m</sup> removed  
<sup>n</sup> gentlefolk  
<sup>o</sup> as by a spell or  
 incantation  
<sup>p</sup> the English  
 Channel  
<sup>q</sup> smooth passage  
<sup>r</sup> i.e. the scene is  
 not to be sup-  
 posed to be  
 changed till  
 the king takes  
 ship at South-  
 ampton. Till  
 then the scene  
 is still in  
 London

<sup>1</sup> "Small" form enclosing inward greatness" (WRIGHT).

<sup>2</sup> Henry V., the most distinguished of all kings.

<sup>3</sup> We will reduce the distance between England and France to nothing. Abuse of distance = the elimination of the sense of the distance between the two countries.

<sup>4</sup> A corrupt line. Force a play may mean to violate the dramatic Unity of Place, and by means of the chorus, enable the audience to imagine the transference of the action from England to France.

<sup>5</sup> You shall cross from England to France and back again without suffering from sea-sickness.



## SCENE I. London. A street.

Enter CORPORAL NYM and LIEUTENANT BARDOLPH.

Bard. Well met, Corporal Nym.

Nym. Good morrow, Lieutenant Bardolph.

Bard. What, are Ancient Pistol and you friends  
yet?

Nym. For my part, I care not: I say little; but when timeshall serve, there shall be smiles; but that shall be as it may. I dare not fight; but I will wink and hold out mine <sup>b</sup>iron: it is a simple one; but <sup>c</sup>what though? it will <sup>1</sup>toast cheese, and it will endure cold as another man's sword will: and there's an end. [11]

Bard. I will <sup>a</sup>bestow a breakfast to make you friends; and we'll be all <sup>2</sup>three sworn brothers to France: let it be so, good Corporal Nym.

Nym. Faith, I will live so long as I may, that's the certain of it; and when I cannot live any longer, I will do as I may; that is my rest, that is the rendezvous of it.

Bard. It is certain, corporal, that he is married to Nell Quickly: and certainly she did you wrong; for you were <sup>c</sup>troth-plight to her. 21

Nym. <sup>d</sup>I cannot tell: things must be as they may: men may sleep, and they may have their <sup>e</sup>throats about them at that time; and some say knives have edges. It must be as it may: <sup>3</sup>though patience be a tired mare, yet she will plcd. There must be <sup>h</sup>conclusions. Well, I cannot tell.

Enter PISTOL and Hostess.

Bard. Here comes <sup>i</sup>Ancient Pistol and his wife: good corporal, <sup>k</sup>be patient here. How now, mine host Pistol! 30

an ensign or  
standard-  
bearer

a still

shut my eyes  
b sword  
c what then

that is all I have  
to say  
d provide, i.e.  
stand treat for

a fact  
resolve

e betrothed  
f I don't know  
what to say  
g Nym insinuates  
that he may  
cut Pistol's  
throat while  
the latter is  
asleep.  
h a settlement of  
our quarrel

i ensign  
l Do not pick a  
quarrel with  
him in the  
presence of his  
wife

<sup>1</sup> ["Put up your sword betime;

Or I'll so maul you and your toasting-iron (K. John IV., iii. 99.)]

<sup>2</sup> ["They shook hands and swore brothers" (A. Y. L., V. iv., 108.)]

<sup>3</sup> It may be a long time ere I can revenge myself upon Pistol, but I can wait patiently for my opportunity.

*Pist.* Base *tike*, call'st thou me host?  
Now, by this hand, I swear, I scorn the term;  
Nor shall my Nell keep lodgers.

*Host.* No, by my *troth*, not <sup>a</sup>*long*; for we cannot  
lodge and board a dozen or fourteen gentlewomen  
that live honestly by the *prick of their needles*, but  
it will be thought we keep a bawdy house straight.  
[*Nym and Pistol draw.*] O well a day, *Lady*, if  
he be not drawn now! we shall see wilful adultery  
and murder committed. 40

*Bard.* Good lieutenant! good corporal! <sup>b</sup>*offer*  
nothing here.

*Nym.* Pish!

*Pist.* Pish for thee, Iceland dog! thou *prick-*  
*ear'd* cur of Iceland!

*Host.* Good Corporal Nym, show thy valour,  
and put up your sword.

*Nym.* Will you *shog off*? I would have you <sup>c</sup>*solus*.

*Pist.* "*Solus*," <sup>d</sup>*egregious* dog? O viper vile!  
The "*solus*" in thy most <sup>e</sup>*mervailous* face; 50  
The "*solus*" in thy teeth, and in thy throat,  
And in thy hateful lungs, yea, in thy *maw*, <sup>f</sup>*perdy*,  
And, which is worse, within thy nasty mouth!  
I do retort the "*solus*" in thy bowels;  
For I can *take*, and Pistol's <sup>g</sup>*cock* is up,  
And flashing fire will follow.

*Nym.* I am not *Barbason*; you cannot conjure  
me. I have <sup>h</sup>*an humour* to <sup>i</sup>*knock* you indifferently  
well. If you grow foul with me, Pistol, I will  
*scour* you with my rapier, as I may, in fair terms:  
if you would walk off, I would prick your guts a  
little, in good terms, as I may: and that's *the*  
*humour of it*. 63

*Pist.* O *braggart* vile and damned furious <sup>j</sup>*wight*!  
The grave doth gape, and <sup>k</sup>*doting* death is near;  
Therefore *exhale*.

*Bard.* Hear me, hear me what I say; he that  
strikes the first stroke, <sup>l</sup>*I'll* run him up to the hilts,  
as I am a soldier. [Draws.]

*cur, dog*

*faill*  
<sup>a</sup> *for long*  
as *seamstresses*

*the Virgin Mary*  
*have not drawn*  
*his sword*

*Pistol, wrongly*  
*addressed*  
<sup>b</sup> *attempt no vio-*  
*lence*  
*having pointed*  
*ears*

*jog away (to*  
*Quickly)*  
<sup>c</sup> *alone (to Pistol)*

<sup>d</sup> *extraordinary*  
<sup>e</sup> *marvellous*  
*stomach*  
<sup>f</sup> *Par Dieu*  
*take fire*  
<sup>g</sup> *trigger*

*the name of a*  
*demon*  
<sup>h</sup> *an inclination*  
*clean you out*

*my intention*  
*boaster*  
<sup>i</sup> *fellow*  
<sup>k</sup> *desirous to get*  
*thee*  
<sup>l</sup> *draw sword*

<sup>1</sup> To give you a good thrashing.

<sup>2</sup> I will run my sword into him up to the hilt.

*Pist.* An oath of *nickle* might; and fury shall abate. 70

Give me thy fist, thy *fore-foot* to me give :  
Thy spirits are most *tall*.

*Nym.* I will cut thy throat, one time or other, in fair terms : that is *the humour* of it.

*Pist.* "*Couple a gorge!*"  
That is *the word*. I thee defy again.  
O hound of Crete, think'st thou my spouse to get?  
No; to the *spital* go,

And from the powdering-tub of infamy  
Fetch forth the *lazar kite* of Cressid's kind, 80  
Doll Tearsheet she by name, and *her espouse* :  
I have, and I will hold, the *quondam* Quickly  
For the *only she*; and—" *pauca*, there's enough.  
<sup>b</sup>Go to.

*Enter the Boy.*

*Boy.* Mine host Pistol, you must come to my *master*, and you, *hostess*: he is very sick, and would to bed. Good Bardolph, put thy face between his sheets, and do the office of a *warming-pan*. Faith, he's very ill.

*Bard.* Away, you rogue! 90

*Host.* By my *troth*, he'll *yield the crow* a *pudding* one of these days. The king has killed his heart. Good husband, come home *presently*.

[*Exeunt Hostess and Boy.*]

*Bard.* Come, shall I make you two friends? We must to France together: why the devil should we keep knives to cut one another's throats?

*Pist.* Let floods o'erswell, and fiends for food howl on!

*Nym.* You'll pay me the eight shillings I won of you at betting?

*Pist.* Base is the slave that pays. 100

*Nym.* That now I will have: that's *the humour* of it.

*Pist.* <sup>a</sup>As manhood shall *compound*: push home.  
[*They draw.*]

great

like a dog  
brave, valiant

my intention  
cut a throat  
your throat

hospital  
see I. i. 15  
probably means  
"cat"  
marry her  
former  
only woman in  
the world  
a in a few words  
b enough

Sir John Fal-  
staff  
an allusion to  
Bardolph's  
red nose

faith  
die soon  
immediately

my intention

settle the matter

<sup>1</sup> ["The fair, the chaste, and unexpressive *she*" (A. Y. L., III. ii. 10.)]

<sup>2</sup> We will see who is the better man; come, thrust away.

*Bard.* By this sword, *he* that makes the first thrust, I'll kill him; by this sword, I will.

*Pist.* Sword is an oath, and oaths must *have* their course.

*Bard.* Corporal Nym, *an* thou wilt be friends, be friends: *an* thou wilt not, why, then, be enemies with me too. *Prithee*, <sup>a</sup>*put up*.

*Nym.* I shall have my eight shillings I won of you at betting? 111

*Pist.* A noble shalt thou have, and <sup>b</sup>*present pay*; And liquor likewise will I give to thee,

<sup>1</sup>And friendship shall <sup>c</sup>*combine*, and brotherhood:

I'll live by Nym, and Nym shall live by me;

Is not this just? for I shall *sutler* be

Unto the camp, and profits will accrue.

Give me thy hand.

*Nym.* I shall have my noble?

*Pist.* In cash most *justly* paid. 120

*Nym.* Well, then, that's the <sup>a</sup>*humour* of 't.

*Re-enter Hostess.*

*Host.* As ever you came of women, come in quickly to Sir John. Ah, poor heart! he is so <sup>a</sup>*shaken* of a burning <sup>b</sup>*quotidian tertian*, that it is most lamentable to behold. Sweet men, come to him.

*Nym.* The king <sup>2</sup>*hath* run bad humours on the knight: that's <sup>b</sup>*the even* of it.

*Pist.* Nym, thou hast <sup>1</sup>*spoke* the right;

His heart is <sup>k</sup>*fracted* and <sup>m</sup>*corroborate*.

*Nym.* The king is a good king: but <sup>n</sup>*it must be* as it may; <sup>o</sup>*he* passes some humours and careers.

*Pist.* Let us <sup>p</sup>*condole* the knight; for <sup>q</sup>*lambkins*, we will live. 132

SCENE II.—Southampton. A Council-chamber.

*Enter* EXETER, BEDFORD, and WESTMORELAND.

*Bed.* 'Fore God, his grace is bold, to trust these traitors.

*redundant*

*not be broken*

*if*

*I pray thee*

<sup>a</sup> *i.e. thy sword*

*6s. 8d.*

<sup>b</sup> *immediate payment*

<sup>c</sup> *bind us together*

*one who provides provisions for a camp*

*exactly, i.e. with no rebate my wish*

<sup>o</sup> *shaken by*

<sup>a</sup> *daily*

*every third day*

<sup>h</sup> *the plain truth*

<sup>i</sup> *spoken*

<sup>k</sup> *broken*

*made strong*

<sup>m</sup> *we must take*

*things as they*

*come*

*lament for*

<sup>o</sup> *If we read,*

*"lambkins,"*

*Pistol is ad-*

*dressing his*

*friends by a*

*term of en-*

*dearment.*

*In the presence*

*of God*

<sup>1</sup> ["Thy faith my fancy to thee doth combine" (*A. Y. L.*, V. iv. 144.)]

<sup>2</sup> Vented his ill temper on Sir John.

<sup>3</sup> The king indulges in fits of caprice and temper.

<sup>4</sup> We will live together happily and peaceably like young lambs.

*Exe.* They shall be apprehended <sup>a</sup>*by and by*.

*West.* How <sup>b</sup>*smooth* and <sup>c</sup>*even* they do bear themselves!

As if allegiance in their bosoms sat,  
Crowned with faith and *constant* loyalty.

*Bed.* The king hath *note* of all that they intend,  
<sup>1</sup>By interception which they dream not of.

*Exe.* Nay, but the man that was his bedfellow,  
Whom he hath *dull'd* and <sup>a</sup>*cloy'd* with gracious  
favours,—

That he should, for a *foreign purse*, so sell 10  
His sovereign's life to <sup>a</sup>*death and treachery*!

*will certainly*  
<sup>a</sup> *immediately*  
<sup>b</sup> *calmly*  
<sup>c</sup> *composedly*

*firm, unchanging*  
*knowledge*

*deprived of fine*  
*feeling*  
<sup>d</sup> *satiated*  
<sup>a</sup> *purse of*  
*French gold*  
<sup>e</sup> *death through*  
*treachery*

*Trumpets sound. Enter KING HENRY, SCROOP,*  
*CAMBRIDGE, GREY, and Attendants.*

*K. Henry.* <sup>2</sup>Now sits the wind fair, and we will  
*aboard*

My lord of Cambridge, and my kind lord of Masham,  
And you, my gentle knight, give me your thoughts :  
Think you not, that the *powers* we bear with us  
Will cut their passage through the force of France,

<sup>3</sup>Doing the execution, and the act,  
For which we have *in head* assembled them?

*Scroop.* No doubt, my liege, if each man do  
his best.

*K. Henry.* I doubt not that; since we are  
well persuaded, 20

We carry not a heart with us from hence,  
That *grows* not in a *fair consent* with ours ;  
Nor leave not one behind, that doth not wish  
Success and conquest to attend on us.

*Cam.* Never was monarch *better* fear'd, and  
loved

Than is your majesty: there's not, I think, a  
subject

*go on board ship*

*forces*

*as an armed*  
*force*

*exists, is*  
<sup>f</sup> *thorough agree-*  
*ment, harmony*

<sup>1</sup> Through having intercepted their letters and communications with each other and of which circumstance they have no knowledge.

<sup>2</sup> ["Plucking the grass to know where *sits the wind*" (*M. of V.*, I. i. 13.)]

The direction of the wind is favourable for our voyage to France.

<sup>3</sup> Executing the work and fulfilling the purpose.

That sits in heart-grief and uneasiness  
Under the sweet shade of your government.

Grey. True: those that were your father's  
enemies {30

Have steep'd their galls in honey, and do serve you  
With hearts *create* of duty and of zeal.

*bitter enmity  
created*

K. Henry. We therefore have great cause of  
thankfulness;

And shall forget the *office* of our hand,  
Sooner <sup>1</sup>than *quittance* of desert and merit  
According to the *wright* and <sup>2</sup>*worthiness*.

*requital, reward  
desert of the doer  
a merit of the deed*

Scroop. So service shall with <sup>2</sup>steeled sinews toil,  
And labour shall refresh itself with hope,  
To do your grace incessant services.

K. Henry. We judge no less. Uncle of Exeter,  
*Enlarge* the man <sup>3</sup>committed yesterday, 40  
That rail'd against our person: we consider  
It was excess of wine that set him on;  
And, <sup>3</sup>on his *move* advice, we pardon him.

*expect, look for  
set at liberty  
b sent to prison*

Scroop. That's mercy, but *too much security*:  
Let him be punish'd, sovereign; lest example  
Breed, by his *sufferance*, more of such a kind.

*further  
over confidence,  
carelessness  
allowing him to  
go unpunished  
always*

K. Henry. O, let us yet be merciful.

Cam. So may your highness, and yet punish too.

Grey. Sir,

You show great mercy, if you give him life, 50  
After the *taste* of *much correction*.

*experience  
c severe punish-  
ment*

K. Henry. Alas, your too much love and care  
of me

Are heavy *orisons* 'gainst this poor wretch.

<sup>4</sup>If little faults, *proceeding on distemper*,  
Shall not be wink'd at, how shall we <sup>4</sup>*stretch* our eye  
When <sup>4</sup>*capital* crimes, <sup>4</sup>*chew'd*, *swallow'd*, and  
*digested*

*prayers  
the result of  
drunkenness  
d open wide  
e deserving death  
f deliberately  
planned*

<sup>1</sup> The duty of rewarding service according to the importance of the deed and the desert of the doer.

<sup>2</sup> Sinews as strong and lasting as if made of steel.

<sup>3</sup> Upon further consideration, either (1) by the man as regards the heinous nature of his crime or (2) by the king who had examined further into the case.

<sup>4</sup> If I am not to look over a small fault committed under the influence of wine, how can I possibly look over capital crimes deliberately planned.

Appear before us?—We'll yet "enlarge that man, Though Cambridge Scroop and Grey, in their dear care, And tender preservation of our person, Would have him punish'd. And now to our <i>French causes :</i> 60 Who are the <i>late</i> commissioners? <i>Cam.</i> I one, my lord: Your highness bade me ask for <i>it</i> to-day. <i>Scroop.</i> So did you me, my liege. <i>Grey.</i> And I, my royal sovereign. <i>K. Henry.</i> Then, Richard, Earl of Cambridge, there is yours; There yours, Lord Scroop of Masham; and, sir knight, Grey of Northumberland, this same is yours: Read them; and know, I know your <i>worthiness</i> . My Lord of Westmoreland, and uncle Exeter, 70 We will aboard to-night. Why, how now, gentlemen? What see you in those papers, that you lose So much <i>complexion</i> ? look ye, how they change! Their cheeks are <i>paper</i> . Why, what read you there, ¹That hath so cowarded and chas'd your blood Out of <i>appearance</i> ? <i>Cam.</i> I do confess my fault; And do submit <i>me</i> to your highness' mercy. <i>Grey</i> } <i>Scroop</i> } To which we all appeal. <i>K. Henry.</i> The mercy that was <i>quick</i> in us but <i>late</i> , By your own counsel is suppress'd and kill'd: 80 You must not dare, for <i>shame</i> , to talk of mercy; For your own <i>reasons</i> turn into your bosoms, As dogs upon their masters, worrying you. See you, my princes, and my noble peers, These English monsters! My lord of Cambridge here,	<p><i>still</i> <i>a set at liberty</i></p> <p><i>to turn our</i> <i>attention to</i> <i>business</i> <i>lately appointed</i> <i>the commission</i></p> <p><i>exact worth</i> <i>(ironical)</i></p> <p><i>colour</i> <i>white as paper</i></p> <p><i>visibleness</i> <i>myself</i></p> <p><i>living, alive</i> <i>lately</i> <i>very shame</i> <i>arguments</i></p>
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¹ Hath scared your blood and made it run like a coward, leaving your faces pale,  
[“ His coward lips did from their colour fly ” (J. C., I. ii. 122.)]

You know how *apt* our love was to <sup>1</sup>*accord*  
 To furnish him with all <sup>2</sup>*appertinents*  
 Belonging to his honour; and this man  
 Hath, for a few light crowns, lightly conspir'd.  
 And sworn unto the *practices* of France, 90  
 To kill us here in *Hampton*: to the *which*,  
 This knight, no less for *'bounty* bound to us  
 Than Cambridge is, hath likewise sworn.—But O  
 What shall I say to thee, lord Scroop? thou cruel,  
*Ingrateful*, savage, and inhuman creature!  
 Thou that didst bear the key of all my counsels,  
 That knew'st the very bottom of my soul,  
<sup>1</sup>That almost mightst have coin'd me into gold,  
 Wouldst thou have *practis'd* on me for thy <sup>2</sup>*use*!  
 "May it be possible, that foreign hire 100  
 Could out of thee extract one spark of evil,  
 That might *annoy* my finger? 'tis so strange,  
 That, though the truth of it *stands off* as <sup>1</sup>*gross*  
 As black and white, <sup>2</sup>*my eye will scarcely see it*.  
 Treason and murder ever <sup>3</sup>*kept together*,  
 As two yoke-devils sworn to either's purpose,  
 Working so <sup>4</sup>*grossly* in a natural cause,  
 That <sup>5</sup>*admiration* did not <sup>6</sup>*whoop* at them:  
 But thou, <sup>7</sup>*'gainst* all proportion, didst bring in  
 Wonder to wait on treason and on murder: 110  
 And whatsoever cunning fiend it was  
 That wrought upon thee so <sup>8</sup>*preposterously*  
 Hath got the <sup>9</sup>*voice* in hell for excellence;  
 And other devils that <sup>10</sup>*suggest* by treasons  
 Do botch and bungle up damnation  
 With patches, colours, and with forms being fetch'd  
 From *glistening* <sup>11</sup>*semblances* of piety:  
 But he that *temper'd* thee bade thee stand up,  
 Gave thee no <sup>12</sup>*instance* why thou shouldst do treason,  
 Unless to dub thee with the name of traitor. 120  
 If that same demon, that hath *gull'd* thee thus,  
 Should with his lion gait walk the whole world,

ready  
<sup>a</sup> agree  
<sup>b</sup> appurtenances

plots  
 Southampton  
 i.e. same plot  
<sup>c</sup> my kind treatment of him

ungrateful  
 my most intimate friend

plotted against  
<sup>d</sup> profit, benefit  
<sup>e</sup> can

injure  
 stands out  
<sup>f</sup> palpably, distinctly  
<sup>g</sup> I can hardly believe it

<sup>h</sup> were closely associated  
<sup>i</sup> evidently  
<sup>k</sup> wonder, astonishment

<sup>l</sup> cry out in wonder  
<sup>m</sup> perversely, contrary to the natural order

<sup>n</sup> vote  
<sup>o</sup> tempt, seduce

glittering  
<sup>p</sup> appearances  
 fashioned, moulded  
<sup>q</sup> cause, motive  
 cheated

<sup>1</sup> If thou hadst wished to use your influence over me for your advantage you could have obtained any sum of money from me you desired.

<sup>2</sup> "Will scarcely be induced to see it" (ABBOTT).

<sup>3</sup> Contrary to all natural order.



He might return to *vasty Tartar* back,  
And tell *the legions*,—"I can never win  
A soul so easy as that Englishman's."

O, how hast thou with *jealousy* infected  
The sweetness of *affiance*! Show men dutiful?

Why, so didst thou: seem they grave and learned?

Why, so didst thou: come they of noble family?

Why, so didst thou: seem they *religious*? 130

Why, so didst thou: or are they spare in diet?

Free from gross passion or of mirth or anger,

'*Constant* in spirit, not swerving with the *blood*,

'*Garnish'd* and deck'd in modest *complement*,

Not working with the eye without the ear,

'And but in purged judgment trusting neither—

Such and so finely *bolted* didst thou seem:

And thus thy fall hath left a kind of blot,

To mark the *full-fraught* man, and best *indued*

With some suspicion. I will weep for thee: 140

For this revolt of thine, *methinks*, is like

Another fall of man. Their faults are *open*:

Arrest them to the answer of the law;

And God acquit them of their *practices*!

*Exe.* I arrest thee of high treason, by the  
name of Richard Earl of Cambridge.

I arrest thee of high treason, by the name of  
Henry Lord Scroop of Masham.

I arrest thee of high treason, by the name of  
Thomas Grey, knight, of Northumberland. 150

*Scroop.* Our purposes God justly hath *dis-*  
*cover'd*;

And I *repent* my fault more than my death;

*Which* I beseech your highness to forgive,

Although my body pay the price of it.

*Cam.* *For* me,—the gold of France did not  
seduce;

Although I did *admit* it as a *motive*,

The sooner to effect what I intended:

But God be thank'd for *prevention*;

vast  
hell  
i.e. of devils

suspicion  
trust, confidence  
appear, seem

four syllables  
either  
a firm, unshaken  
b passion, im-  
pulse  
c adorned  
d completion

sifted, refined  
e well supplied  
(i.e. with all  
good qualities)  
f endowed

it seems to me  
patent, clear

plots  
on a charge of

uncovered, re-  
vealed

regret

= fault

g as for me

h accept

i instrument,

means

k anticipation, i.e.  
being antici-  
pated in my  
purpose

<sup>1</sup> Not judging by the appearance only, but testing a man by inquiry and conversation, and even then coming to no decision till he had purged his judgment, i.e. had divested his mind of all prejudice and sentiment.

Which I in <sup>a</sup>*sufferance* heartily will rejoice,  
Beseeching God and you to pardon me. 160

*at which*  
<sup>a</sup> *in suffering the*  
*punishment*

Grey. Never did faithful subject more rejoice  
At the discovery of most dangerous treason,  
That I do at this hour *joy* o'er myself ;  
*Prevented* from a damned enterprise :

*rejoice*  
*anticipated in*  
*the execution*  
*of*  
*acquit, pardon*

My fault, but not my body, pardon, sovereign.  
K. Henry. God *quit* you in his mercy ! Hear  
your sentence.

You have conspir'd against our royal person,  
Join'd with an enemy *proclaim'd*, and from his  
coffers

*avowed, open*

Receiv'd the golden *earnest* of our death ; [170  
Wherein you would have sold your king to slaughter,  
His princes and his peers to servitude,  
His subjects to oppression and contempt  
And his whole kingdom into desolation.

*pledge, earnest*  
*money*

*Touching* our person, seek we no revenge ;  
But we our kingdom's safety must so *tender*  
Whose ruin you have sought, that to her laws  
We do deliver you. Get you therefore hence,  
Poor miserable wretches, to your death :

*with regard to*  
*cherish, hold*  
*dear*

The *taste* whereof, God, of his mercy, give  
You patience to endure, and true repentance 180  
You patience to endure, and true repentance 180  
<sup>b</sup>Of all your <sup>c</sup>*dear* offences !—Bear them hence.

*experience*

<sup>b</sup> *out of*  
<sup>c</sup> *grievous*

[*Exeunt* Cambridge, Seroop and Grey, *guarded*.

Now, lords, for France : the enterprise whereof  
Shall be to you, as us, *like* glorious.

*alike, equally*  
*successful*

We doubt not of a *fair* and lucky war,  
Since God so graciously hath brought to light  
This dangerous treason, lurking in our way  
To hinder our beginnings. We doubt not now  
But every *rub* is smoothed on our way.

*obstacle, impediment*

Then, forth, dear countrymen : let us deliver  
Our <sup>d</sup>*puissance* into the hand of God, 190  
Putting it <sup>e</sup>*straight* in <sup>f</sup>*expedition*.

<sup>d</sup> *power, forces,*  
*army*  
*trisyllable*

<sup>g</sup>*Cheerly* to sea ; the <sup>h</sup>*signs of war* advance :  
No king of England, if not king of France.

<sup>e</sup> *immediately*  
<sup>f</sup> *on the march*  
<sup>g</sup> *cheerfully*  
<sup>h</sup> *advance the*  
*standards*

[*Exeunt*.

SCENE III. *London. Before a tavern.**Enter* PISTOL, Hostess, NYM, BARDOLPH, and Boy.

*Host.* Prithee, honey-sweet husband, let me bring thee to Staines.

*Pist.* No ; for my manly heart doth yearn.

Bardolph, be blithe : Nym, rouse thy *vaunting* veins : Boy, *bristle* thy courage up ; for Falstaff he is dead, And we must yearn therefore.

*Bard.* Would I were with him, *wheresome'er* he is, either in heaven or in hell !

*Host.* Nay, sure, he's not in hell : he's in *Arthur's* bosom, if ever man went to Arthur's bosom. 'A' made a '*finer* end and went away 'an it had been any '*christom* child ; 'a' parted even '*just* between twelve and one, even at the turning o' the tide : for after I saw him fumble with the sheets and play with flowers and smile upon his fingers' ends, I knew '*there was but one way* ; for his nose was as sharp as a pen, and a' babbled of green fields. 'How now, Sir John !' '*quoit* I : 'what, man ! be o' good cheer.' So a' cried out 'God, God, God !' three or four times. Now I, to comfort him, bid him a' should not think of God ; I hoped there was no need to trouble himself with any such thoughts yet. So a' bade me lay more clothes on his feet : I put my hand into the bed and felt them, and they were as cold as any stone ; then I felt to his knees, and they were as cold as any stone, and so upward and upward, and all was as cold as any stone.

*Nym.* They say he cried out of *sack*.

*Host.* Ay, that a' did.

30

*Bard.* And of women.

*Host.* Nay, that a' did not.

*Boy.* Yes, that a' did ; and said they were devils incarnate.

*Host.* A' could never abide carnation ; 'twas a colour he never liked.

*Boy.* A' said once, the devil would have him about women.

accompany  
grieve  
boasting spirit  
rouse  
grieve  
wheresoever

should be  
"Abraham's"  
a he  
b final  
c as if  
d *chrisom*  
e he departed i.e.  
died  
f exactly  
g i.e. that he  
must die  
h said

as far as

against sack

because of

ACT II. KING HENRY V. SC. III.

*Host.* A' did in some sort, indeed, *handle* women: but then he was *rheumatic*, and talked of the whore of Babylon. 41

*refer to*  
*she means*  
"lunatic"

*Boy.* Do you not remember, a' saw a flea stick upon Bardolph's nose, and a' said it was a black soul burning in hell-fire?

*which was red*

*Bard.* Well, the *fuel* is gone that *maintained* that fire: that's all the riches I got in his service.

*the wine*  
*a made my nose*  
*red*  
*b jog on*

*Nym.* Shall we *shog*? the king will be gone from Southampton.

*Pist.* Come, let's away. My love, give me thy lips.

Look to my *chattels* and my movables: 50

*goods*  
*be guided by*  
*common sense*

Let senses rule; the 'word is 'Pitch and Pay:'

Trust none;

For oaths are straws, men's faiths are *wafercakes*,

*c motto*  
*d thin cakes,*  
*easily broken*

And hold-fast is the only dog, my duck:

Therefore, *Cave* to be thy counsellor.

Go, *clear thy crystals*. <sup>1</sup>*Yoke-fellows* in arms,

*caution*  
*dry your eyes*  
*f companions*

Let us to France; like horse-leeches, my boys,

To suck, to suck, the very blood to suck!

*Boy.* And that's but unwholesome food, they say.

*Pist.* Touch her soft mouth, and march. 60

*Bard.* Farewell, hostess. [*Kissing her.*]

*Nym.* I cannot kiss, that is the humour of it; but, adieu.

*Pist.* <sup>1</sup>Let housewifery appear: keep close, I thee command.

*show itself*  
*keep at home*

*Host.* Farewell; adieu. [*Exeunt.*]

SCENE IV. France. The KING's Palace.

*Flourish.* Enter the FRENCH KING, the DAUPHIN, the DUKES of BERRI and BRETAGNE, the CONSTABLE, and others

*Fr. King.* Thus comes the *English* with full power upon us;  
And more than carefully it us concerns

*i.e. the English*  
*king*  
*his whole army*  
*with more than*  
*common care*

<sup>1</sup> Let your attention to your duties as a housewife be apparent to all; keep at home, and do not gad about.

To *answer royally* in our defences.  
 Therefore the Dukes of Berri, and of Bretagne,  
 Of Brabant and of Orleans, shall <sup>a</sup>*make forth*,  
 And you, Prince Dauphin, with all swift dispatch,  
 To <sup>b</sup>*line* and *new* repair our towns of war,  
 With men of courage and with *means* *defendant* ;  
 For *England* his approaches makes as fierce  
 As waters to the sucking of a gulf. 10  
 It *fits* us then to be as <sup>c</sup>*provident*  
 As fear may teach us out of late examples  
 Left by the *fatal* and *neglected* English  
 Upon our *fields*.

*Dau.* My most <sup>d</sup>*redoubted* father,  
 It is most meet we arm us 'gainst the foe ;  
 For peace itself should not so *dull* a kingdom,  
 Though war nor no unknown quarrel were <sup>e</sup>*in*  
*question*,

<sup>f</sup>But that defences, *musters*, preparations,  
 Should be maintain'd, assembled and collected,  
 As were a war in expectation. 20

Therefore, I say 'tis meet we all go forth  
 To view the sick and feeble parts of France :  
 And let us do it with no *show* of fear ;  
 No, with no more than if we heard that England  
 Were busied with a Witsun morris dance :  
 For, my good liege, she <sup>g</sup>is so idly king'd,  
 Her sceptre so *fantastically* borne  
 By a vain, giddy, shallow, *humorous* youth,  
 That *fear attends* her not.

*Con.* O peace, Prince Dauphin !  
 You are too much mistaken in this king : 30  
*Question your grace* the late ambassadors,  
 With what great <sup>h</sup>*state* he heard their *embassy*,  
 How well supplied with noble counsellors,  
 How modest *in exception*, and withal  
 How terrible in <sup>i</sup>*constant* resolution,  
 And you <sup>j</sup>*shall* find his *vanities* forespent  
 Were but the outside of the Roman Brutus,

*to meet an attack*  
*as becoming to*  
*a king*  
<sup>a</sup>*set out*  
<sup>b</sup>*strengthen*  
*anew*  
*means of defence*  
*King of England*  
*whirlpool*  
*becomes*  
<sup>c</sup>*foreseeing*

*fatally neglected*  
*Cressy and*  
*Poitiers*  
<sup>d</sup>*redoubtable*

*make inert and*  
*lazy*  
<sup>e</sup>*under consider-*  
*ation*  
*levies*

*as if there were*

*appearance*

*oddly, caprici-*  
*ously*  
*capricious*  
*there is no*  
*cause to fear*  
*her*

*let your grace*  
*question*  
<sup>f</sup>*dignity*  
<sup>g</sup>*message*  
*in making ob-*  
*jections*  
<sup>h</sup>*fixed, firm*  
<sup>i</sup>*will certainly*

<sup>1</sup> Maintain (= keep good, repair) defences, assemble levies of troops, and collect preparations (= put everything in readiness, to meet the attack).

<sup>2</sup> Furnished with a king who acts so frivolously.

<sup>3</sup> Follies in which he wasted his time before he came to the throne.

<sup>1</sup>Covering discretion with a coat of folly;  
 As gardeners do with *ordure* hide those roots  
 That *shall* first spring and be most delicate. 40  
*Dau.* Well, 'tis not so, my lord high constable;  
 But though we think it so, it is no matter;

<sup>2</sup>In cases of defence 'tis best to *weigh*  
 The enemy more mighty than he seems:  
 So the *proportions of defence* are fill'd;  
 Which of a weak and *niggardly projection*  
 Doth, like a miser, spoil his coat with *scanting*  
 A little cloth.

*Fr. King.* 'Think we King Harry strong;  
 And, princes, *look* you strongly arm to meet him.  
 The kindred of him hath been *flesh'd* upon us; 50  
 And he is bred out of that bloody *'strain*,  
 That *'haunted us in our familiar paths*:  
 Witness our too much memorable shame,  
 When Cressy battle fatally was struck,  
 And all our princes *'captured*, by the hand  
 Of that black name, Edward, Black Prince of Wales;  
 Whiles that his *mountain 'sire*, on mountain standing,  
 Up in the air, crown'd with the golden sun,  
 Saw his *'heroical 'seed*, and smiled to see him,  
<sup>m</sup>*Mangle* the work of nature and deface 60  
 The *'patterns* that by God and by French fathers  
 Had twenty years been made. *'This* is a stem  
 Of that victorious stock; and let us fear  
 The native mightiness and *'fate* of him.

*Enter a Messenger.*

*Mess.* Ambassadors from Harry King of England  
 Do crave admittance to your majesty.

*Fr. King.* We'll give them *present audience*.  
 Go, and bring them.

[*Exeunt Messenger and certain Lords.*  
 You see this chase is hotly follow'd, friends.

*manure*  
*are required to*  
*as you say*

*estimate*

*forces necessary*  
*for defence*  
 = defence

*a very sparing*  
*calculation*

*b giving grudgingly*

*c Let us suppose*  
*d see that*

*e trained like a*  
*hound on flesh*

*f race, breed*

*g attacked us in*  
*our own*

*h taken captive*  
*country*

*mighty, greater*  
*than others*

*i father, i.e. Edward III.*

*k heroic*

*l son*

*m disfigure*

*n sons, images of*  
*their fathers*

*o King Henry is*  
*of the same*

*stock*

*p what he is destined to*  
*perform*

*immediate*

*admittance to*  
*the royal pres-*

<sup>1</sup> Hiding his wisdom under an appearance of folly.

<sup>2</sup> When acting on the defence, it is better to over estimate the forces of the enemy, and then the forces collected for defence will be fully adequate, for if the calculations for defence are made on too small and mean a scale, it is like a miser who spoils a coat by not using enough cloth,

*Dau.* Turn head, and <sup>1</sup>stop pursuit; for coward dogs  
 Most spend their mouths, when what they seem to threaten 70  
 Runs far before them. Good my sovereign,  
 Take up the *English short*; and let them know meet them and  
 Of <sup>a</sup>what a monarchy you are the head: check them at  
 Self-love, my liege, is not so vile a sin once  
 As self-neglecting. a how great

*Re-enter Lords, with EXETER, and train.*

*Fr. King.* From our brother England?

*Exe.* From him: and thus he greets your majesty.

He wills you, in the name of God Almighty,  
 That you divest yourself, and lay apart desires  
 The borrow'd glories, that by gift of heaven, put aside  
 By law of nature and of nations, <sup>long</sup> belong 80  
 To him, and to his heirs; namely, the crown  
 And all wide-stretched honours that pertain,  
 By custom and the <sup>ordinance of times</sup>, extending over a  
 Unto the crown of France. That you may know vast dominion  
 'Tis no sinister nor no <sup>awkward</sup> claim, b observance of  
 Pick'd from the worm-holes of long-vanish'd days, ages  
 Nor from the dust of old oblivion raked, left-handed,  
 He sends you this most memorable <sup>line</sup>, illegitimate  
<sup>2</sup>In every branch truly demonstrative; c perverse, not  
<sup>e</sup>Willing you <sup>overlook</sup> this pedigree: direct 90  
 And when you find him <sup>evenly</sup> deriv'd  
 From his most famed of famous ancestors, d pedigree, genea-  
 Edward the Third, he bids you then resign logical tree  
 Your crown and kingdom, <sup>indirectly</sup> held e desiring  
 From him the <sup>native</sup> and <sup>true</sup> challenger. f look over, ex-  
*Fr. King.* Or else what follows? amine

*Exe.* Bloody <sup>constraint</sup>; for if you hide the

crown  
 Even in your hearts, there will he rake for it: g in a direct line  
 Therefore in fierce tempest is he coming, h not by a direct  
 title, unfairly  
 i natural, by right  
 of birth  
 k rightful claim-  
 ant  
 l compulsion, i.e.  
 by force of  
 arms

<sup>1</sup> Stop pursuit by turning and facing the pursuer.

<sup>2</sup> Demonstrating the exact grounds on which Henry bases his claim to the throne of France.

In thunder and in earthquake, like a Jove, 100

That, if <sup>a</sup>requiring fail, he will compel;  
And bids you, in the bowels of the Lord,  
Deliver up the crown, and to take mercy  
On the poor souls for whom this hungry war  
Opens his <sup>b</sup>vasty jaws; and on your head  
Turning the widows' tears, the orphans' cries,  
The dead men's blood, the pining maidens' groans,  
For husbands, fathers and betrothed lovers,  
That shall be swallow'd in this controversy. [110  
This is his claim, his threatening, and my <sup>c</sup>message;  
Unless the Dauphin be in presence here,  
To whom *expressly* I bring greeting too.

*Fr. King.* For us, we will consider of this further:

To-morrow shall you bear our *full intent*  
Back to our brother England.

*Dau.* For the Dauphin,  
I stand here for him; what to him from <sup>d</sup>England?  
*Ere.* Scorn and defiance; slight regard, contempt,

And any thing that may not misbecome  
The mighty sender, doth he prize you at.  
Thus says my king: *an* if your father's highness 120  
Do not, in grant of all demands <sup>e</sup>at large,  
Sweeten the bitter <sup>f</sup>mock you sent his majesty,  
<sup>1</sup>He'll call you to so hot an answer of it,  
That caves and *womby* vaultages of France  
Shall chide your trespass, and return your mock  
In <sup>2</sup>second accent of his ordinance.

*Dau.* Say, if my father <sup>3</sup>render fair return,  
It is against my will; for I desire  
Nothing but <sup>4</sup>odds with England: to that end  
As <sup>5</sup>matching to his youth and vanity, 130  
I did present him with the <sup>6</sup>Paris balls.

*Ere.* He'll make your Paris *Louvre* shake for it,  
Were it the mistress-court of mighty Europe:  
And, be assured, you'll find a difference,  
As we his subjects, have in wonder found

so that  
<sup>a</sup> asking  
in God-like com-  
passion

its  
<sup>b</sup> vast

contest, struggle  
threat  
<sup>c</sup> whole message

in direct terms  
for my part

complete answer,  
deliberately  
thought out

represent  
<sup>d</sup> the King of  
England

estimate  
if  
by granting  
<sup>e</sup> fully, completely  
<sup>f</sup> taunt

hollow caverns  
resound and re-  
buke

<sup>g</sup> echo of his ar-  
tillery

<sup>h</sup> give a courteous  
reply

<sup>i</sup> quarrel, conflict  
<sup>k</sup> befitting

<sup>l</sup> tennis balls  
dissyllable  
chief court

<sup>1</sup> He will attack you so fiercely that the caves of France will re-echo with the sound of his artillery, and will thus reply to your insult and rebuke your offence,



Between the promise of his *greener* days  
And these he <sup>a</sup>*masters* now : now he weighs time  
Even to the <sup>b</sup>*utmost* grain : <sup>c</sup>*that* you shall read  
In your own losses, if he stay in France.

*Fr. King.* To-morrow shall you know our mind  
at full. 140

*Exe.* Dispatch us with all speed, lest that  
our king

Come here himself to *question* our delay ;  
For he is <sup>a</sup>*footed* in this land already.

*Fr. King.* You shall be soon *despatch'd* with  
*fair conditions* :

A night is but small *breath*, and little <sup>c</sup>*pause*  
To <sup>d</sup>*answer* matters of this <sup>e</sup>*consequence*.

[*Flourish.* *Exeunt.*

*younger, im-  
mature  
a possesses  
b uttermost  
c that fact*

*in full  
dismiss us, and  
let us go  
ask the cause of  
our delay  
d landed  
dismissed  
reasonable terms  
breathing time  
e interval  
f reply to  
g importance*

## ACT III.

## PROLOGUE.

*Enter* CHORUS.

*Chor.* Thus with <sup>a</sup>*imagined wing* our swift scene  
flies

In motion of no less celerity  
Than that of thought. Suppose that you have seen  
The <sup>b</sup>*well-appointed* king at <sup>c</sup>*Hampton* pier  
Embark his <sup>d</sup>*royalty* ; and his <sup>e</sup>*brave* fleet  
With <sup>f</sup>*silken streamers* <sup>g</sup>*the young Phæbus fanning* :  
Play with your fancies, and in them behold  
Upon the <sup>h</sup>*hempen tackle* ship-boys climbing ;  
Hear the <sup>i</sup>*shrill whistle* which doth order give  
To sounds confused : behold the <sup>j</sup>*threaden* sails, 10  
Borne <sup>k</sup>*with the* invisible and creeping wind,  
Draw the huge <sup>l</sup>*bottoms* through the <sup>m</sup>*furrow'd* sea,  
Breasting the lofty surge : O, do but think  
You stand upon the <sup>n</sup>*rivage* and behold  
A city on the inconstant billows dancing ;  
For so appears this fleet <sup>o</sup>*majestical*,  
Holding due course to Harfleur. Follow, follow :

*wing of imagi-  
nation*

*b well equipped  
c Southampton  
d royal person  
e gay  
f silk banners  
g flying in the  
young sun =  
early in the  
day  
h rope rigging  
i of the boatswain  
k made of thread  
l along by  
m vessels  
n as if ploughed  
by the keels  
o shore  
p majestic*

<sup>1</sup> Which you shall learn by the damage he will inflict on the kingdom if he remains in France any length of time.

\**Grapple* your minds to <sup>b</sup>*sternage* of this navy ;  
 And leave your England, as <sup>c</sup>*dead midnight still*,  
 Guarded with <sup>d</sup>*grandsires*, babies and old women, 20  
 Either past or not arrived to <sup>e</sup>*pith* and puissance ;  
 For who is he, whose chin is but enrich'd  
 With one <sup>f</sup>*appearing* hair, that will not follow  
 Those <sup>g</sup>*cull'd* and <sup>h</sup>*choice-drawn* <sup>i</sup>*cavaliers* to France ?  
<sup>j</sup>*Work*, <sup>k</sup>*work* your thoughts, and <sup>l</sup>*therein* see a siege ;  
 Behold the <sup>m</sup>*ordnance* on their <sup>n</sup>*carriages*,  
 With <sup>o</sup>*fatal* mouths gaping on <sup>p</sup>*girded* Harfleur.  
 Suppose the <sup>q</sup>*ambassador* from the French comes  
 back ;

Tells Harry that the king doth offer him  
 Katharine his daughter, and with her, <sup>r</sup>*to dowry*, 30  
 Some <sup>s</sup>*petty* and <sup>t</sup>*unprofitable* dukedoms.  
 The offer <sup>u</sup>*likes* not : and the nimble gunner  
 With <sup>v</sup>*linstock* now the devilish cannon touches,

[*Alarum ; and chambers go off.*]

And down goes all before them. Still be kind,  
 And <sup>w</sup>*recke* out our <sup>x</sup>*performance* with your <sup>y</sup>*mind*.

[*Exit.*]

SCENE I. France. Before Harfleur.

*Alarums. Enter* KING HENRY, EXETER, BEDFORD,

GLOUCESTER, and Soldiers, with scaling ladders.

K. Henry. Once more unto the breach, dear  
 friends, once more ;

Or close the wall up with our English dead.  
 In peace there's nothing so becomes a man  
 As <sup>b</sup>*modest stillness*, and humility :  
 But when the blast of war blows in our ears,  
 Then imitate the action of the tiger ;  
 Stiffen the sinews, summon up the blood,  
 Disguise fair nature with <sup>c</sup>*hard-favour'd* rage :  
 Then lend the eye a terrible aspect ;  
 Let it <sup>d</sup>*pry* through the <sup>e</sup>*portage* of the head 10  
 Like the brass cannon ; let the brow <sup>f</sup>*o'erwhelm* it,  
 As <sup>g</sup>*fearfully* as doth a <sup>h</sup>*galled* rock  
 O'erhang and <sup>i</sup>*jutty* his <sup>j</sup>*confounded* base,  
<sup>k</sup>*Swill'd* with the wild and <sup>l</sup>*wasteful* ocean.  
 Now <sup>m</sup>*set* the teeth and stretch the nostril wide,

<sup>a</sup> *fasten as if with*  
*grappling*  
<sup>b</sup> *the stern of*  
<sup>c</sup> *still as the*  
*dead of night*  
<sup>d</sup> *by old men—the*  
*grandfathers*  
<sup>e</sup> *full strength*  
<sup>f</sup> *visible*  
<sup>g</sup> *picked*  
<sup>h</sup> *carefully se-*  
*lected*  
<sup>i</sup> *knight, horse-*  
*men*  
<sup>k</sup> *employ*  
<sup>l</sup> *in them (l. 7).*  
<sup>m</sup> *cannon*  
<sup>n</sup> *gun carriages*  
<sup>o</sup> *death-dealing*  
<sup>p</sup> *besieged*  
<sup>q</sup> *Exeter*  
<sup>r</sup> *as her*  
<sup>s</sup> *small in extent*  
<sup>t</sup> *of little revenue*  
<sup>u</sup> *pleases*  
<sup>v</sup> *stick holding*  
*the gunner's*  
*match*  
<sup>x</sup> *small cannon*  
<sup>y</sup> *eke, piece out*  
<sup>z</sup> *representation*  
*of the siege*  
<sup>a</sup> *imagination*  
<sup>b</sup> *quiet modesty*  
<sup>c</sup> *harsh featured*  
<sup>d</sup> *look out*  
<sup>e</sup> *portholes =*  
*sockets of the*  
*eyes*  
<sup>f</sup> *overhang*  
<sup>g</sup> *terribly*  
<sup>h</sup> *worn by the*  
*action of the*  
*sea*  
<sup>i</sup> *project over*  
<sup>k</sup> *consumed*  
*swallowed up by*  
<sup>m</sup> *destructive*  
<sup>n</sup> *clench*

ACT III. KING HENRY V.

Hold hard the breath and <sup>1</sup>bend up every spirit  
To his full height. On, on, you noblest English,  
Whose blood is *fet* from fathers of *war-proof*!  
Fathers, that, like so many Alexanders,  
Have in these parts from morn till even fought 20  
And sheath'd their swords for *lack of argument*.  
Dishonour not your mothers; now <sup>1</sup>attest  
That those whom you call'd fathers did beget you.  
Be *copy* now to men of *grosser blood*,  
And teach them how to *war*. And you, good  
yeomen,

Whose limbs were made in England, show us here  
The *mettle* of your pasture; let us swear  
That you are *worth* your breeding; which I doubt  
not;

For there is none of you so mean and base,  
That hath not noble lustre in your eyes. 30

I see you stand like greyhounds in the slips,  
*Straining upon the start*. The *game's* <sup>1</sup>afoot:  
<sup>2</sup>Follow your spirit, and <sup>2</sup>upon this charge  
Cry 'God for Harry! England! and St. George!'

[*Exeunt. Alarum, and chambers go off.*]

SCENE II. *The same.*

*Enter* NYM, BARDOLPH, PISTOL, and Boy.

*Bard.* On, on, on, on, on! to the breach, to  
the breach!

*Nym.* Pray thee, *corporal*, stay: the knocks  
are too hot; and, for mine own part, I have not a  
*case of lives*: the humour of it is too hot, that is  
the very *plain-song* of it.

*Pist.* The plain-song is most just; for humours  
do abound:

Knocks go and come: *God's vassals* drop and die;  
And sword and shield,  
In bloody field, 10  
Doth win immortal fame.

*fetched, derived*  
<sup>a</sup> *tested in war*

*want of oppos-*  
*ents*  
<sup>b</sup> *prove*

*pattern, example*  
<sup>c</sup> *lower birth*  
<sup>d</sup> *fight*

*quality*  
*worthy of*

*ready to start*  
<sup>e</sup> *the animal pur-*  
*sued*  
<sup>f</sup> *has started off*  
*g when you charge*

*Lieutenant*  
*see II. i. 48*  
*set of*  
*simple truth*

*human beings*

<sup>1</sup> ["I am settled and *bend up*  
Each corporal agent to this terrible feat" (*Macb.* I. vii., 79.)]

<sup>2</sup> Your hearts are already engaged, now follow with your bodies charge and  
upon the foe.

ACT III. KING HENRY V. SC. II.

Boy. Would I were in an alehouse in London!  
I would give all my fame for a pot of ale and safety.

Pist. And I:

If wishes would prevail with me,  
My purpose should not fail with me,  
But thither would I *hie*.

*hasten*

Boy. As duly, but not as truly,  
As bird doth sing on bough. 19

*Enter FLUELLEN.*

Flue. Up to the breach, you dogs! *avaunt*,  
you *cullions*. [*Driving them forward.*]

Pist. Be merciful, great <sup>a</sup>duke, to <sup>b</sup>men of mould.

Abate thy rage, abate thy manly rage,

Abate thy rage, great *duke*;

Good *barcock*, <sup>c</sup>bate thy rage; use <sup>a</sup>lenity, sweet  
chuck!

Nym. These <sup>e</sup>be good humours! your honour  
wins bad humours. 28

[*Exeunt* all but Boy.]

Boy. As young as I am, I have observed these  
three *swashers*. I am <sup>1</sup>boy to them all three: but  
all they three, though they would serve me, could  
not be man to me, for indeed three such *antics*  
do not amount to a man. *For* Bardolph, he is  
*white-livered* and *red-faced*; by the means whereof  
<sup>a</sup>' faces it out, but fights not. *For* Pistol, he hath  
a *killing* tongue, and a quiet sword; by the means  
whereof <sup>a</sup>' breaks words, and keeps whole weapons.  
*For* Nym, he hath heard that men of few words  
are the *best* men; and therefore he scorns to say his  
prayers, lest <sup>a</sup>' should be thought a coward; but  
his few bad words are matched with as few *good*  
deeds; for <sup>a</sup>' never broke any man's head but his  
own, and that was against a post when he was  
drunk. They will steal any thing, and call it *pur-*  
*chase*. Bardolph stole a lute-case, bore it twelve  
leagues, and sold it for three half-pence. Nym and

*begone*  
*mean, low*  
*fellows*  
*a leader*  
*b mortal men*  
*leader*  
*fine fellow.*  
*c abate*  
*d mildness*  
*e are*

*swaggerers*  
*f servant*  
*buffoons*  
*as for*  
*cowardly*  
*as for*  
*sharp, biting*  
*he*  
*as for*  
*bravest*  
*he*  
*brave, valiant*

*booty, plunder*

<sup>1</sup>His valour is in his face, not in his heart. He frightens men with his appearance, but dares not actually engage in a fight.

Bardolph are *sworn brothers* in *filching*, and in Calais they stole a fire-shovel : I knew by that piece of service the men would *carry coals*. They would have me as familiar with men's pockets as their gloves or their *handkerchers* : which makes much against my manhood, if I should take from another's pocket to put into mine ; for it is plain *pocketing up* of wrongs. I must leave them, and seek some better service : their villany goes against my weak stomach, and therefore I must *cast it up*.  
[Exit.

see II. i. 11  
a petty thieving  
pocket insults  
handkerchief  
putting up with  
throw up my situation

*Re-enter FLUELLEN, GOWER following.*

Gow. Captain Fluellen, you must come *presently* to the mines ; the Duke of Gloucester would speak with you. 59

Flu. To the mines ! tell you the duke, it is not so good to come to the mines ; for, look you, the mines is not according to the disciplines of the war ; *the concavities of it is not sufficient* ; for, look you, th' athversary, you may *discuss* unto the duke, look you, *'is digt himself* four yards under the counter mines ; by Cheshu, I think, a' will plow up all, if there is not better directions.

Gow. The Duke of Gloucester, to whom *'the order of the siege* is given, is altogether directed by an Irishman ; a very valiant gentleman, i' faith. 70

Flu. It is Captain Macmorris, is it not ?

Gow. I think it be.

Flu. By Cheshu, he is an ass, *'as in the world : I will verify as much in his beard* : he has no more directions in the true disciplines of the wars, look you, of the Roman disciplines, than is a puppy-dog.

*Enter MACMORRIS and Captain JAMY.*

Gow. Here a' comes ; and the Scots captain, Captain Jamy, with him.

Flu. Captain Jamy is a marvellous *falorous* gentleman, that is certain ; and of great *expedition* and knowledge in th' aunchient wars, upon my particular knowledge of his directions : by Cheshu, he *will* maintain his argument as well as any

immediately  
i.e. the tunnel of the mine is too near the surface ; they had not dug to a sufficient depth.  
b tell, explain  
c has digged  
d command of the besieging forces, and so the conduct of the siege  
e as anyone  
f I will say it his face and prove it  
valiant  
probably  
"experience"

military man in the world, in the disciplines of the *pristine* wars of the Romans.

*Jamy.* I say, gud-day, Captain Fluellen. [86

*Flu.* *God-den* to your worship, good Captain James.

*Gower.* How now, Captain Macmorris! have you *quit* the mines: have the *pioners* given o'er?

*Mac.* By Chrish, la! tish ill done: the work ish give over, the trompet sound the retreat. By my hand, I swear, and my father's soul, the work ish ill done; it ish give over: I would have blowed up the town, so Chrish save me, la! in an hour: O, tish ill done, tish ill done; by my hand, tish ill done! 97

*Flu.* Captain Macmorris, I beseech you now, will you *voutsafe* me, look you, a few disputations with you, as partly touching or concerning the disciplines of the war, the Roman wars, in the way of argument, look you, and friendly communication; partly to satisfy my opinion, and partly for the satisfaction, look you, of my mind, as touching the direction of the military discipline; that is the point.

*Jamy.* It sall be vary gud, gud feith, gud captains boath: and I sall *quit* you with gud leve, as I may *pick occasion*; that sall I, *marry*. 109

*Mac.* It is no time to discourse, so Chrish save me: the day is hot, and the weather, and the wars, and the king, and the *dukes*: it is no time to discourse. The town is *beseeched*, and the trumpet call us to the breach: and we talk, and, *be* Chrish, do nothing: 'tis shame for us all: so God *sa'* me, 'tis shame to stand still; it is shame, by my hand: and there is throats to be cut, and works to be done; and there ish nothing done, so Chrish *sa'* me, la! 119

*Jamy.* By the *mess*, ere theise eyes of mine take themselves to slomber, ay'll de gud service, or ay'll *lig i'* the *grund* for it; ay, or go to death; and ay'll pay 't as valorously as I may, that sall I *suerly* do, that is the *breff* and the long. *Marry*,

*ancient*

*God give you  
good evening*

*quitted, left  
a pioneers*

*vouchsafe,  
grant*

*requite, answer  
choose my  
opportunity  
by Mary  
leaders  
besieged  
by*

*lie  
c ground  
short*

I wad full *fain* hear some <sup>a</sup>*question* 'tween you  
<sup>b</sup>*tway*.

*very gladly*  
<sup>a</sup> *conversation*  
<sup>b</sup> *two*

*Flu.* Captain Macmorris, I think, look you,  
under your correction, there is not many of your  
nation— 129

*Mac.* Of my nation! What ish my nation?  
Ish a villain, and a bastard, and a knave, and a  
rascal—what ish my nation? Who talks of my  
nation?

*Flu.* Look you, if you take the matter  
otherwise than is meant, Captain Macmorris,  
peradventure I shall think you do not *use me*  
with that affability as in discretion you ought to  
use me, look you; being as good a man as yourself,  
both in the disciplines of war, and in the derivation  
of my birth, and in other *particularities*. 140

*treat me*

*Mac.* I do not know you *so good* a man as  
myself; so Chrish save me, I will cut off your head.

*particulars*  
*to be as good*

*Gow.* Gentlemen both, you *will mistake* each  
other.

*wilfully*  
*mistake*

*Jamy.* A! that's a foul fault.

[*A parley sounded.*

*Gow.* The town sounds a parley.

*Flu.* Captain Macmorris, when there is  
more better opportunity to be required, look you,  
I will be so bold as to tell you, I know the dis-  
ciplines of wars; and there is an end. [*Exeunt*

[150

SCENE III. *The Same. Before the Gates.*

*The Governor and some Citizens on the walls;  
the English forces below. Enter KING HENRY and  
his train.*

*K. Henry.* How yet resolves the governor of  
the town?

This is the *latest parle* we will <sup>a</sup>*admit*:  
Therefore to our <sup>b</sup>*best mercy* give yourselves;  
Or like to men proud of destruction,  
Defy us to our worst: for, as I am a soldier,  
A name that in my thoughts becomes me best,

*last parley*  
<sup>a</sup> *allow, concede*  
<sup>b</sup> *the best terms of*  
*surrender*

If I begin *the battery* once again,  
I will not leave the *half-achieved* Harfleur  
Till in her ashes she lie buried.

<sup>1</sup>The gates of mercy shall be all shut up. 10

And the *flesh'd* soldier, rough and hard of heart,  
In liberty of bloody hand shall range

With conscience wide as hell, mowing like grass

Your fresh-fair virgins and your *flowering* infants.

What is it then to me, if impious war,

Array'd in flames, like to the prince of fiends,

Do, with his *smirch'd* complexion, all <sup>2</sup>*fell feats*

<sup>3</sup>*Enlink'd* to waste and desolation?

What is't to me, when you yourselves are cause, 20

If your pure maidens fall into the hand

Of hot and forcing violation?

What rein can hold licentious wickedness

When down the hill *he* holds his fierce career?

We may as <sup>4</sup>*bootless* spend our *vain command*,

Upon the enraged soldiers in their spoil,

As send <sup>5</sup>*precepts* to the leviathan

To come ashore. Therefore, you men of Harfleur,

Take pity of your town, and of your people,

Whiles yet my soldiers are *in my command*;

Whiles yet the cool and temperate wind of *grace* 30

O'erblows the filthy and contagious clouds

Of *heady* murder, spoil and villainy.

If not, why, in a moment, look to see

The *blind* and bloody soldier with foul hand

Defile the locks of your shrill-shrieking daughters;

Your fathers taken by the silver beards,

And their most reverend heads dash'd *to* the walls,

Your naked infants spitted upon pikes,

Whiles the mad mothers with their howls confused

Do break the clouds, as did the wives of Jewry 40

At Herod's bloody-hunting slaughtermen.

What say you? will you yield, and this avoid,

Or, <sup>6</sup>*guilty* in defence, be thus destroy'd?

*to bombard the  
town  
half-won*

*who has tasted  
blood (see II.  
iv. 50)*

*in the bloom of  
infancy*

*smeared,  
blackened  
a cruel deeds  
b joined to*

*c wickedness  
(personified)*

*d unprofitably  
useless, since it  
would not be  
obeyed*

*e summons, com-  
mands*

*on  
under my  
control  
mercy*

*blows away  
headstrong*

*blind with rage*

*against*

<sup>1</sup>["Open thy *gate of mercy*, gracious Lord" (§ *Hen. VI.*, I. iv. 177.)]

<sup>2</sup>["All pity choked with custom of *fell deeds*" (*J. C.*, III. i. 169.)]

<sup>3</sup>Blameable for holding out when defence is no longer available, and thus by your obstinacy exposing the city to the horrors of an assault,



*Gov.* Our expectation hath this day an end :  
 The Dauphin, whom of succour we entreated,  
*Returns us* that his *"powers* are yet not ready  
 To raise so great a siege. Therefore, great king,  
 We yield our town and lives to thy soft mercy.  
 Enter our gates ; dispose of us and ours ;  
 For we no longer are *defensible*. 50  
*K. Henry.* Open your gates. Come, uncle Exeter,  
 Go you and enter Harfleur ; there remain,  
 And fortify it strongly 'gainst the French :  
 Use mercy to them all. For us, dear uncle,  
 The winter coming on and sickness *growing*  
 Upon our soldiers, we will *retire* to Calais.  
 To-night in Harfleur will we be your guest ;  
 To-morrow for the march are we *addrest*.  
*Flourish.* The King and his train enter the Town.

*hope of relief  
 for  
 sends us back  
 world  
 a forces  
 tender*

*capable of mak-  
 ing defence*

*increasing  
 retreat*

*prepared, ready*

SCENE IV. The FRENCH KING's palace.

*Enter KATHARINE and ALICE*

*Kath.* Alice, tu as été en Angleterre, et tu parles bien le langage.  
*Alice.* Un peu, madame.  
*Kath.* Je te prie, m'enseignez ; il faut que j'apprenne à parler.  
 Comment appelez-vous la main en Anglois ?  
*Alice.* La main ? elle est appelée de hand.  
*Kath.* De hand. Et les doigts ?  
*Alice.* Les doigts ? ma foi, j'oublie les doigts ; mais je me  
 souviendrai. Les doigts ? je pense qu'ils sont appelés de fingres ;  
 oui, de fingres. [10  
*Kath.* La main, de hand ; les doigts, de fingres. Je pense que  
 je suis le bon écolier ; j'ai gagné deux mots d'Anglois vite-  
 ment. Comment appelez-vous les ongles ?  
*Alice.* Les ongles ? nous les appelons de nails.  
*Kath.* De nails. Écoutez ; dites moi ; si je parle bien : de hand,  
 de fingres, et de nails.  
*Alice.* C'est bien dit, madame ; il est fort bon Anglois.  
*Kath.* Dites-moi l'Anglois pour le bras.  
*Alice.* De arm, madame.  
*Kath.* Et le coude ?  
*Alice.* De elbow,

*Kath.* De elbow. Je m'en fais la répétition de tous les mots que vous m'avez appris dès à présent.

*Alice.* Il est trop difficile, madame, comme je pense.

*Kath.* Excusez-moi, Alice; écoutez: de hand, de fingres, de nails, de arma, de bilbow.

*Alice.* De elbow, madame.

*Kath.* O Seigneur Dieu, je m'en oublie! de elbow. Comment appelez-vous le col?

*Alice.* De neck, madame.

*Kath.* De nick. Et le menton? 30

*Alice.* De chin.

*Kath.* De sin. Le col, de nick; le menton, de sin.

*Alice.* Oui. Sauf votre honneur, en vérité, vous prononcez les mots aussi droit que les natifs d'Angleterre.

*Kath.* Je ne doute point d'apprendre, par la grace de Dieu, et en peu de temps.

*Alice.* N'avez vous pas déjà oublié ce que je vous ai enseigné?

*Kath.* Non, je reciterai à vous promptement: de hand, de fingres, de mails,—

*Alice.* De nails, madame. 40

*Kath.* De nails, de arm, de ilbow

*Alice.* Sauf votre honneur, de elbow.

*Kath.* Ainsi dis-je; de elbow, de nick, et de sin. Comment appelez-vous le pied et la robe?

*Alice.* De foot, madame; et de coun.

*Kath.* De foot et de coun! Je reciterai une autre fois ma leçon ensemble: de hand, de fingres, de nails, de arm, de elbow, de nick, de sin, de foot, de coun.

*Alice.* Excellent, madame!

*Kath.* C'est assez pour une fois: allons-nous à diner. 50 [*Exeunt.*]

#### SCENE V. *The Same.*

*Enter the KING OF FRANCE, the DAUPHIN, the DUKE OF BOURBON, the CONSTABLE OF FRANCE, and others.*

*Fr. King.* 'Tis certain, *he* hath pass'd the river Somme. *Henry V.*

*Cons.* *An* if *he* be not fought withal, my lord,  
Let us not live in France; let us *quit* all *if*  
And give our vineyards to a barbarous people, *abandon,*  
*give up*

*Dau.* O Dieu vivant! shall a few sprays of us,  
The emptying of our fathers' *luxury*,  
Our *scions*, put in wild and savage stock,  
*Spirit up* so suddenly into the clouds,  
And overlook their *grafters*?

*Bour.* Normans, *'bout* bastard Normans, Nor-  
man bastards! 10

Mort de ma vie! if they march along  
Unfought *withal*, but I will sell my dukedom,  
To buy a *slobbery* and a dirty farm  
In that *nook-shotten* isle of Albion.

*Cons.* Dieux de batailles! *'where* have they this  
mettle?

Is not their climate foggy, raw and dull,  
On *whom*, as in despite, the sun looks pale,  
Killing their fruit with frowns? Can sodden water,  
A *drench* for *'sur-rein'd* *'jades*, their *'barley-broth*,  
*'Decoct* their cold blood to such valiant heat? 20  
And shall our quick blood, *'spirited* with wine,  
Seem frosty? O, for honour of our land,  
Let us not hang like *'roping* icicles  
Upon our houses' thatch, whiles a more frosty people  
Sweat drops of gallant youth in our rich fields!  
Poor we may call them in their native lords.

*Dau.* By faith and honour,  
Our madams mock at us, and plainly say  
Our mettle is *bred out* and they will give  
Their bodies to the lust of English youth 30  
To *new-store* France with bastard warriors.

*Bour.* They bid us to the English dancing-  
schools,  
And teach *lavoltas* high and swift *corantos*;  
Saying our grace is only in our heels,  
And that we are most lofty runaways.

*Fr. King.* Where is Montjoy the herald? speed  
him hence:  
Let him greet England with our sharp defiance.—  
Up, princes! and, with spirit of honour edged  
More sharper than your swords, *'hie* to the field:  
Charles Delabreth, high constable of France; 40  
You Dukes of Orleans, Bourbon, and of Berri,

*lust*  
*offshoots*  
*shoot up*  
*tower above*  
*a us, the*  
*original stock*  
*only*

*with*  
*wet and foul*  
*full of corners*

*tri-syllable*  
*c whence*  
*spirit*  
*= they l. 8*

*draught*  
*d over-worked*  
*e sorry nags*  
*f beer*  
*g warm up*  
*h rentered fiery*  
*i hanging like*  
*ropes*

*degenerated*

*repopulate*

*waltzes*  
*gallops*

*fierce challenge*

*doub. comp.*  
*k hasten*

Alençon, Brabant, Bar, and Burgundy,  
 Jaques Chatillon, Rambures, Vaudemont,  
 Beaumont, Grandpré, Roussi, and Fauconberg,  
 Foix, Lestrale, Bouciqualt, and Charolois ;  
 High dukes, great princes, barons, lords and  
 knights,

<sup>1</sup>For your great seats now *quit* you of great shames.

<sup>2</sup>Bar Harry England, that sweeps through our land  
 With <sup>b</sup>pennons painted in the blood of Harfleur :

Rush on his host, as doth the melted snow 50

Upon the valleys, whose low vassal seats

The Alps doth spit and void his rheum upon :

Go down upon him, you have *power enough*,

And in a *captire chariot* to Rouen

Bring him our prisoner.

*Cons.*

This becomes the great.

Sorry am I his numbers are so few,

His soldiers sick and famish'd in their march,

For I am sure, when he shall see our army,

He'll *drop his heart into the sink of fear*

And for *achievement*, offer us his ransom. 60

*Fr. King.* Therefore, lord constable, haste on

Montjoy,

And let him say to *England* that we send

To know what *willing ransom* he will give.

Prince Dauphin, you shall stay with us in Rouen.

*Dau.* Not so, I do beseech your majesty.

*Fr. King.* Be patient, for you *shall* remain  
 with us.

Now forth, lord constable, and princes all,

And quickly bring us word of England's fall.

[*Exeunt.*]

SCENE VI. *The English Camp in Picardy.*

*Enter GOWER and FLUELLEN, meeting.*

*Gow.* How now, Captain Fluellen? come you  
 from the bridge?

*Flu.* I assure you, there is very excellent  
 services committed at the bridge.

<sup>1</sup>For the sake of the high positions you hold in the realm,

*acquit* = *free*

*yourselves*

<sup>a</sup> *stop him on*

*his march*

*to Calais*

<sup>b</sup> *banners*

*forces sufficient*

*chariot bearing*

*a captive*

*lose all courage*

*to finish the*

*matter*

*King of*

*England*

<sup>c</sup> *ransom offered*

*of his own*

*accord*

*must*

*Gow.* Is the Duke of Exeter safe?

*Flu.* The Duke of Exeter is as magnanimous as Agamemnon; and a man that I love and honour with my soul, and my heart, and my duty, and my life, and my living, and my uttermost power; he is not—God be praised and blessed!—*any hurt* in the world; but keeps the bridge most valiantly, with excellent discipline. There is an *aunchient* lieutenant there at the pridge, I think in my very conscience he is as valiant a man as Mark Antony; and he is a man of *no estimation in the world*; but I did see him do as gallant service.

*at all hurt*

*ensign*

*i.e. of low rank  
and reputation*

*Gow.* What do you call him?

*Flu.* He is called *Aunchient Pistol*.

*ensign*

*Gow.* I know him not.

*Enter PISTOL.*

*Flu.* Here is the man. 20

*Pist.* Captain, I thee beseech to do me favours: The Duke of Exeter doth love thee well.

*Flu.* Ay, I praise Got; and I have merited some love at his hands.

*Pist.* Bardolph, a soldier firm, and sound of heart,

And of *buxom* valour, hath, by cruel fate,  
And *giddy* Fortune's furious *fickle* wheel,  
That goddess blind,  
That stands upon the rolling restless stone—

*lively  
inconstant  
unstable,  
changeable*

*Flu.* By your patience, Aunchient Pistol. Fortune is painted blind, with a muffler afore her eyes, to signify to you that Fortune is blind: and she is painted also with a wheel, to signify to you, which is the moral of it, that she is turning, and inconstant, and mutability, and variation: and her foot, look you, is fixed upon a spherical stone, which rolls, and rolls, and rolls: in good truth, the poet makes a most excellent description of it: Fortune is an excellent moral.

*with your per-  
mission*

*Pist.* Fortune is Bardolph's foe, and frowns on him; 40

For he hath stol'n a pax, and hanged must a' be.

*teaches an ad-  
mirable moral  
lesson*

*he*

G

A damned death !

Let gallows gape for dog let man go free ;  
And let not hemp his wind-pipe suffocate :  
But Exeter hath given the doom of death,  
For pax of little price.

Therefore, go speak, the duke will *hear thy voice* ;  
And let not Bardolph's *vital thread* be cut  
With edge of *penny cord* and vile reproach : [50  
Speak, captain, for his life, and I will thee requite.

*Flu.* *Aunchient* Pistol, I do partly understand  
your meaning.

*Pist.* Why, then rejoice therefore.

*Flu.* Certainly, *Aunchient*, it is not a thing  
to rejoice at : for if, look you, *he* were my brother,  
I would desire the duke to use his good pleasure,  
and put him to execution ; for discipline ought to  
be used.

*Pist.* Die and be damn'd ! and figo for thy  
friendship ! 60

*Flu.* It is well.

*Pist.* The fig of Spain !

[*Exit.*]

*Flu.* Very good.

*Gow.* Why, this is an *arrant* *counterfeit*  
*rascal* ; I remember him now ; a bawd, a *cutpurse*.

*Flu.* I'll assure you, a' uttered as prave words  
at the pridge, as you shall see in a summer's  
day. But it is very well ; what he has spoke to me,  
that is well, I warrant you, when time *is serve*. 69

*Gow.* Why, 'tis a *gull*, a fool, a rogue ; that now  
and then goes to the wars, to *grace himself* at his  
return into London, under the form of a soldier.  
And such fellows are perfect in great commanders'  
names ; and they will learn *you* by rote where  
services were done ; at such and such a *sconce*, at  
such a breach, at such a *convoy* ; who came off  
bravely, who was shot, who *disgraced*, <sup>1</sup> what terms  
the enemy stood on ; and this they *con* perfectly in  
the phrase of war, which they trick up with *new-*  
*tuned* oaths : and what a beard of the general's

*listen to your*  
*remonstrance*  
*at the thread of life*  
*at the hangman's*  
*rope. A play*  
*on words, and*  
*a contrast in*  
*value*

*c ensign*  
*ensign*  
*Bardolph*

*notorious*  
*d dissembling*  
*e knave, villain,*  
*f pickpocket*  
*g does serve, i.e.*  
*when the op-*  
*portunity*  
*arrives*  
*h fool, simpleton*  
*i win credit for*  
*himself*  
*k dative*  
*l a small fort, a*  
*bulwark*  
*mesort guarding*  
*baggage on the*  
*march*  
*n was disgraced*  
*o learn by heart*  
*p fresh, strange*

<sup>1</sup> What terms the enemy demanded before surrendering.

cut and a *horrid* suit of the camp will do among foaming bottles and *ale-washed* wits, is wonderful to be thought on. But you must learn to know such slanders of the age, or else you may be marvellously *mistook*. 85

*Flu.* I tell you what, Captain Gower; I do perceive he is not the man that he would gladly make *show to the world* he is: if I *find a hole in his coat*, I will tell him my mind. [*Drum heard.*] Hark you, the king is coming, and I must speak with him *from the pridge*.

*Drum and colours. Enter KING HENRY, GLOUCESTER, and Soldiers.*

*Flu.* God bless your majesty!

*K. Henry.* How now, Fluellen? camest thou from the bridge? 94

*Flu.* Ay, so please your majesty. The Duke of Exeter has very gallantly maintained the pridge: the French is gone off, look you; and there is gallant and most *prave passages*; 'Marry, th' athversary was have possession of the pridge; but he is enforced to retire, and the Duke of Exeter is master of the pridge; I can tell your majesty, the duke is a prave man. 112

*K. Henry.* What men have you lost, Fluellen?

*Flu.* The *perdition* of th' athversary hath been very great, reasonable great: marry, for my part, I think the Duke hath lost *never a man*, but one that is *like* to be executed for robbing a church, one Bardolph, if your majesty know the man: his face is all *bubukles*, and *whelks*, and knobs, and flames o' fire: and his lips blows at his nose, and it is like a coal of fire, sometimes plue, and sometimes red; but his nose is executed, and his fire's out.

*K. Henry.* We would have all such offenders so cut off: and we give express charge, that in our marches through the country, there be nothing *compelled* from the villages, nothing taken but paid for, none of the French upbraided or abused

*ragged, tattered steeped in ale, i.e. wits dulled by drinking too much ale mistaken*

*make people believe fault in his conduct with a message from the bridge*

*deeds of valour by Mary*

*loss*

*not a man likely*

*botches boils his nose*

*exactd*

in disdainful language; for when lenity and cruelty  
play for a kingdom, the gentler *gamester* is the  
soonest winner. 130

player  
quickest

*Tucket. Enter MONTJOY.*

*Mont.* You know me by my *habit*.

herald's coat

*K. Henry.* Well then I know thee: What  
shall I know of thee?

from

*Mont.* My master's mind.

*K. Henry.* Unfold it.

*Mont.* Thus says my king: Say thou to  
Harry of England: Though we seemed dead, we  
did but sleep: <sup>a</sup>*advantage is a better soldier than*  
*rashness*. Tell him we could have <sup>b</sup>*rebuked* him at  
Harfleur, but that we thought not good to bruise  
<sup>c</sup>*an injury* till it were full ripe: now we speak  
*upon our cue*, and our voice is *imperial*: England  
shall repent his folly, see his weakness, and admire  
our <sup>d</sup>*sufferance*. Bid him therefore consider <sup>e</sup>*of his*  
ransom: which must <sup>f</sup>*proportion* the losses we have  
borne, the subjects we have lost, the disgrace we  
have digested; which, in <sup>g</sup>*weight to re-answer*, his  
<sup>h</sup>*pettiness* would bow under. For our losses, his  
exchequer is too poor; for the effusion of our blood,  
the <sup>i</sup>*muster of his kingdom* too <sup>j</sup>*faint* a number; and  
for our disgrace, his own person, kneeling at our  
feet, but a weak and worthless satisfaction. To this  
add <sup>k</sup>*defiance*: and tell him, for conclusion, he hath  
betrayed his followers, whose condemnation is  
pronounced. So far my king and master, so much  
my office.

a to attack an  
enemy at ad-  
vantage is  
better than to  
assail him  
rashly  
b checked, defeated  
in our turn  
c the voice of an  
emperor  
d patience, endur-  
ance  
e concerning  
f be in proportion  
to  
g to repay in full  
weight  
h poor, insignifi-  
cant kingdom  
i whole popula-  
tion of Eng-  
k few in  
l our challenge

*K. Henry.* What is thy name? I know thy  
*quality*.

*Mont.* Montjoy.

calling,  
profession

*K. Henry.* Thou dost thy office *fairly*. Turn  
thee back, 160

in a becoming  
manner

And tell thy king, I do not seek him now;  
But could be willing to march on to Calais

<sup>1</sup> Like a boil which it is best to allow to come to a head,



Without *impeachment*: for, to say the "sooth,  
 Though 'tis no wisdom to confess so much  
 Unto an enemy of craft and <sup>b</sup>advantage,  
 My people are with sickness much enfeebled,  
 My numbers lessen'd, and those few I have  
 'Almost no better than so many French;  
 Who, when they were in health, I tell thee, herald,  
 I thought upon one pair of English legs 170  
 Did march three Frenchmen. Yet, forgive me, God,  
 That I do brag thus! This your air of France  
 Hath blown *that vice* in me; I must repent.  
 Go, therefore, tell thy master, here I am:  
 My ransom is this frail and worthless *trunk*,  
 My army but a weak and sickly guard;  
 Yet, *God before*, tell him we will come on,  
 Though France himself and such another neighbour,  
 Stand in our way. *There's* for thy labour, Montjoy.  
 Go—bid thy master well <sup>a</sup>advise himself: 180  
 If we may *pass*, we will; if we be hindered,  
 We shall your tawny ground with your red blood  
 Discolour; and so, Montjoy, fare you well.  
 The sum of all our answer is *but* this:  
 We would not seek a battle, *as we are*;  
 Nor, as we are, we say we will not shun it:  
 So tell your master.

*Mont.* I shall deliver so. Thanks to your  
 highness. [Exit MONTJOY.]

*Glou.* I hope they will not come upon us now.

*K. Henry.* We are in God's hand, brother, not  
 in theirs, 190

March to the bridge: it now draws toward night,  
 Beyond the river we'll encamp ourselves,  
 And on to-morrow bid <sup>e</sup>them march <sup>f</sup>away. [Exeunt

SCENE VII. *The French camp, near Agincourt.*

*Enter the CONSTABLE OF FRANCE, the LORD  
 RAMBURES, the DUKE OF ORLEANS, the  
 DAUPHIN, and others.*

*Con.* Tut! I have the best armour of the  
 world. Would it were *dav*!

*hindrance*

<sup>a</sup> *truth*

*so cunning*

<sup>b</sup> *advantage, i.e.*

*who has the*

*advantage*

*over us*

<sup>c</sup> *hardly any*

*better*

*i.e. of bragging*

*body of mine*

*see I. ii. 307*

*i.e. giving him*

*money*

<sup>d</sup> *consider*

*i.e. without*

*fighting*

*only*

*in our present*

*condition*

*will tell him so*

*attack*

*the morrow*

<sup>e</sup> *i.e. our troops*

<sup>f</sup> *forward*

*suit of armour*

*in*

Orl. You have an excellent armour; but let my horse have his due.

Cons. It is the best horse of Europe.

Orl. Will it never be morning?

Dau. My Lord of Orleans, and my lord high constable, you talk of horse and armour?

Orl. 'You are as well provided of both as any prince in the world. 10

Dau. What a long night is this! I will not change my horse with any that treads on four pasterns. Ça, ha! he bounds from the earth, as if his entrails *were hairs*; <sup>a</sup>*le cheval volant*, the Pegasus, <sup>b</sup>*chez les narines de feu*! When I bestride him, I soar, I am a hawk: he trots the air; the earth sings when he touches it; the basest horn of his hoof is more musical than the pipe of Hermes.

Orl. He's of the colour of the nutmeg. 20

Dau. And of the heat of the ginger. It is a beast for Perseus: he is pure air and fire; and the dull elements of earth and water never appear in him, *but* only in patient stillness while his rider mounts him: he is indeed a horse; and all other *jades* you may call *beasts*.

Cons. Indeed, my lord, it is a most *absolute and excellent* horse.

Dau. It is the prince of *palfreys*; his neigh is like the bidding of a monarch, and his countenance enforces homage. 31

Orl. No more, cousin.

Dau. Nay, the man hath no wit that cannot, from the rising of the lark to the *lodging* of the lamb, vary deserved praise on my palfrey; it is a theme as fluent as the sea: turn the sands into eloquent tongues, and my horse is *argument* for them all: 'tis a subject for a sovereign to reason on, and for a sovereign's sovereign to ride on; and *'for the world, 'familiar* to us and unknown, to *lay apart* their particular *functions* and wonder at

*with*

i.e. like a tennis ball  
a the flying horse  
b with nostrils of fire

save, except  
c sorry nags  
d as not worth  
calling horses  
perfect, faultless

saddle-horses

lying down

subject-matter

e all others  
f known  
lay aside  
offices, duties

"I am provided of a torch bearer" (*M. of V.*, II. iv. 24)].

him. I once *writ* a sonnet in his praise and began thus: 'Wonder of nature,'—

*wrote*

*Orl.* I have heard a sonnet begin so to one's mistress.

*Dau.* Then did they imitate that which I composed to my courser, for my horse is my mistress.

*Orl.* Your mistress bears well.

*Dau.* Me well; which is the *prescript* praise and perfection of a good and *particular* mistress. 50

*prescribed*  
*keeping to one*  
*lover*

*Cons.* Nay, for methought yesterday your mistress *shrewdly* shook your back.

*wickedly,*  
*maliciously*

*Dau.* So perhaps did yours.

*Cons.* Mine was not bridled.

*Dau.* O then belike she was old and gentle; and you rode, like a *kern* of Ireland, your *French* hose off, and in your *straight strossers*.

*light armed*  
*soldier*

*Cons.* You have good judgement in horsemanship.

*a loose wide*  
*breeches*  
*b tightly fitting*  
*trousers*

*Dau.* Be warned by me, then: they that ride so and ride not warily, fall into foul bogs. I had rather have my horse to my mistress. 61

*Cons.* I had as *lief* have my mistress a *jade*.

*I would as*  
*gladly*

*Dau.* I tell thee, constable, my mistress wears his own hair.

*c sorry nag*

*Cons.* I could make as true a boast as that, if I had a sow to my mistress.

*, or*

*Dau.* 'Le chien est retourné à son propre vomissement, et la truie lavée au boubier: 'thou makest use of any thing.

*2 Pet. ii. 22*

*Cons.* Yet do I not use my horse for my mistress, or any such proverb so little *kin* to the purpose. 71

*akin, suitable*

*Ram.* My lord constable, the armour that I saw in your tent to-night,—are those stars, or suns upon it?

*Cons.* Stars, my lord.

*Dau.* Some of them will fall to-morrow, I *hope*.

*expect*  
*i.e. there will be*  
*plenty left*

*Cons.* And yet *my sky shall not want*.

*Dau.* That may be, for you bear a many superfluously, and 'twere more honour *some were away*.

*if there were not*  
*so many of*  
*them*

*Cons.* Even as your horse bears your praises; who would trot as well, were some of your brags dismounted. 82

ACT III. KING HENRY V. SC. VII.

*Dau.* Would I were able to load him with his desert! Will it never be day?—I will trot to-morrow a mile, and my way shall be paved with English faces.

*Cons.* I will not say so, for fear I shall be *^faced out of my way*: but I would it were morning: for I would *^fain* be about the ears of the English.

*a outfaced, and  
turned out of  
my course  
b gladly  
c play at dice, or  
cards*

*Ram.* Who will go to *^hazard* with me for twenty prisoners? 91

*Cons.* You must first go yourself to *hazard*, ere you have them.

*run the risk of  
battle*

*Dau.* 'Tis midnight; I'll go arm myself. [*Exit.*]

*Orl.* The Dauphin longs for morning.

*Ram.* He longs to eat the English.

*Cons.* I think he will *eat all he kills*.

*i.e. he is not  
likely to kill  
any*

*Orl.* By the white hand of my lady, he's a gallant prince.

*Cons.* Swear by her foot, that she may tread out the oath. 101

*Orl.* He is simply the most active gentleman of France.

*Cons.* Doing is activity; and he will *still* be doing.

*ever, always*

*Orl.* He never did harm, that I heard of.

*Cons.* Nor will do *none* to-morrow: he will keep that good name still.

*no harm*

*Orl.* I know him to be valiant.

*Cons.* I was told that by one that knows him better than you. 111

*Orl.* *What's* he?

*what kind of  
man is he?*

*Cons.* Marry, he told me so himself; and he said he cared not who knew it.

*i.e. every one  
knows the ex-  
tent of his  
valour (iron-  
ical)*

*Orl.* He needs not; it is no *^hidden* virtue in him.

*Cons.* By my faith, sir, but *^it* is; never any body saw it but his *lackey*: 'tis a *^hooded* valour; and when it appears it will bate.

*his courage  
valet*

*Orl.* Ill will never said well. 120

*blindfolded*

*Cons.* I will *^cap* that proverb with 'There is flattery in friendship.'

*g "alluding to  
the custom of  
capping  
verses"*

*Orl.* And I will take up that with 'Give the devil his due.'

*Cons.* Well *placed*: there stands your friend for the devil: *have* at the *very eye* of that proverb with 'A pox of the devil.'

*Orl.* You are the better at proverbs, by how much 'A fool's bolt is soon shot.'

*Cons.* You have *shot over*. 130

*Orl.* 'Tis not the first time you were *overshot*.

*well said*  
*aim at*  
*a centre, bull's-eye*

*i.e. beyond mark*  
*b beaten at shooting*

*Enter a Messenger.*

*Mess.* My lord high constable, the English lie within fifteen hundred paces of your tents.

*Cons.* Who hath measured the ground?

*Mess.* The Lord Grandpré.

*Cons.* A valiant and most expert gentleman. Would it were day! Alas, poor Harry of England! he longs not for the dawning as we do.

*Orl.* <sup>1</sup>What a wretched and *peevish* fellow is this king of England, to *mope* with his <sup>a</sup>*fat brained* followers so far out of his knowledge! 141

*Cons.* If the English had any *apprehensions*, they would run away.

*Orl.* That they lack; for if their heads had any *intellectual armour*, they could never wear such heavy head-pieces.

*Ram.* That island of England breeds very valiant creatures; their mastiffs are of unmatchable courage.

*Orl.* Foolish curs. that run *winking* into the mouth of a Russian bear, and have their heads crushed like rotten apples! You may as well say, that's a valiant flea, that dare eat his breakfast on the lip of a lion. 154

*Cons.* *Just, just*; and the men do *sympathise* with the mastiffs in *robustious* and rough *coming on*, leaving their wits with their wives: and then give

*childish, silly*  
*c to advance*  
*stupidly*  
*d dull, stupid*  
*e capacity to apprehend; perception*  
*intelligence, brains*

*with eyes shut*  
*blindly*

*e exactly so*  
*f are of the same disposition as*  
*g robust*  
*h advancing to battle*

<sup>1</sup> What a silly fellow the King of England is to advance with his dull followers so stupidly as to lose his way.

them great meals of beef, and iron, and steel, they will eat like wolves, and fight like devils.

*Orl.* Ay, but these English are *shrewdly out* *in want of*  
*of* beef. 160

*Cons.* Then shall we find to-morrow they have only stomachs to eat, and none to fight. Now is the time to arm: come, shall we *about* it? *set about*

*Orl.* It is now two o'clock: but, let me see,—  
by ten,

We shall have each a hundred Englishmen.  
[*Exeunt.*]

## ACT IV.

## PROLOGUE.

*Enter CHORUS.*

*Chor.* Now *entertain conjecture* of a time,  
When creeping murmur, and the <sup>1</sup>*poring* <sup>2</sup>*dark*  
Fills the wide vessel of the universe.  
From camp to camp, through the dark womb of  
night,

The hum of either army *stilly* sounds,  
*That* the fix'd sentinels almost receive  
The secret whispers of each other's watch:  
*Fire* answers fire; and through their <sup>b</sup>*paly* flames  
Each *battle* sees the other's <sup>2c</sup>*umber'd* face: [10  
Steed threatens steed, in high and boastful neighs  
Piercing the night's dull ear; and from the  
tents,

The armourers, *accomplishing* the knights,  
With busy hammers closing rivets up,  
Give dreadful note of preparation.  
The country cocks do crow, the clocks do toll,  
And the third hour of drowsy morning name.  
Proud of their numbers and <sup>d</sup>*secure* in soul,  
The confident and <sup>e</sup>*over-lusty* French  
Do the <sup>f</sup>*low-rated* English <sup>g</sup>*play* at dice;

*imagine*  
*looking intently*  
*a darkness*  
*quietly, softly*  
*so that*  
*the camp fires*  
*b pale*  
*army*  
*c darkened*  
*completing their*  
*equipment*

*d over confident*  
*careless*  
*e too lively and*  
*merry*  
*f despised*  
*g play for*

<sup>1</sup> i.e. the darkness in which one gropes one's way.

<sup>2</sup> ["With kind of umber *smirch* my face" (*A. Y. L.*, I. iii. 114.)]

And chide the cripple <sup>a</sup>*tardy-gaited* night,  
 Who, like a foul and ugly witch, doth limp  
 So tediously away. The poor <sup>b</sup>*condemned* English,  
 Like <sup>c</sup>*sacrifices* by their <sup>d</sup>*watchful* fires  
 Sit patiently, and <sup>e</sup>*inly* ruminate  
 The morning's danger; and their <sup>f</sup>*gesture sad*,  
 Investing <sup>g</sup>*lank-lean* cheeks and war-worn coats,  
<sup>h</sup>*Presenteth* them unto the gazing moon  
<sup>i</sup>*So* many horrid ghosts. O, now, <sup>j</sup>*who* will  
 behold

The royal captain of this <sup>k</sup>*'ruin'd* band [30  
 Walking from watch to watch, from tent to tent,  
 Let <sup>l</sup>*him* cry 'Praise and glory on his head!'  
 For forth he goes and visits all his host,  
 Bids them good-morrow with a modest smile,  
 And calls them brothers, friends and country-  
 men.

Upon his royal face there is no <sup>m</sup>*'note*  
 How dread an army hath <sup>n</sup>*'enrounded* him;  
 Nor doth he dedicate <sup>o</sup>*'one* jot of colour  
 Unto the <sup>p</sup>*'weary* and <sup>q</sup>*'all-watched* night,  
 But freshly looks and <sup>r</sup>*'lover-bears* attaint  
 With cheerful *semblance* and sweet majesty! 40  
*That* every wretch, pining and pale before,  
 Beholding him, plucks comfort from his looks:  
 A <sup>s</sup>*'largess* <sup>t</sup>*'universal* like the sun  
 His liberal eye doth give to every one,  
 Thawing cold fear, <sup>u</sup>*that, 'mean and gentle* all,  
<sup>v</sup>*'Behold*, as may unworthiness define,  
 A little *touch* of Harry in the night.

And so our scene must to the battle fly;  
 Where—O for pity!—we shall much disgrace  
 With four or five most <sup>w</sup>*vile* and <sup>x</sup>*'ragged* foils, 50  
 Right ill-disposed in brawl ridiculous,  
 The name of Agincourt. Yet sit and see,  
*Minding* true things by what their <sup>y</sup>*'mockeries* be.

[Exit.

<sup>a</sup> *passing slowly*  
<sup>b</sup> *doomed to defeat*  
<sup>c</sup> *victims*  
<sup>d</sup> *the fires by*  
<sup>e</sup> *which they*  
<sup>f</sup> *kept watch*  
<sup>g</sup> *inwardly*  
<sup>h</sup> *grave bearing*  
<sup>i</sup> *shrunk*  
<sup>j</sup> *it makes them*  
<sup>k</sup> *appear*  
<sup>l</sup> *as so*  
<sup>m</sup> *whoever*  
<sup>n</sup> *doomed to*  
<sup>o</sup> *destruction*  
<sup>p</sup> *who (l. 28)*

<sup>q</sup> *sign of*  
<sup>r</sup> *surrounded*  
<sup>s</sup> *slightest*  
<sup>t</sup> *particle*  
<sup>u</sup> *causing*  
<sup>v</sup> *weariness*  
<sup>w</sup> *all spent in*  
<sup>x</sup> *watching*  
<sup>y</sup> *appearance*  
<sup>z</sup> *so that*  
<sup>aa</sup> *liberal gift*  
<sup>ab</sup> *to everyone*

<sup>ac</sup> *so that*  
<sup>ad</sup> *high and low*  
<sup>ae</sup> *taste, smack*

<sup>af</sup> *wretched*  
<sup>ag</sup> *blunt rapiers*

<sup>ah</sup> *calling to mind*  
<sup>ai</sup> *imitations*

<sup>1</sup> "Overcomes the infection" (Schmidt) i.e. the infecting influence of the hour and the situation.

<sup>2</sup> We will present to you on the stage (as well as our poor actors may represent him) some slight sketch of the king going the round of the camp in the night.

SCENE I. *The English Camp at Agincourt.*

*Enter* KING HENRY, BEDFORD, and GLOUCESTER.

*K. Henry.* Gloucester, 'tis true that we are in great danger ;  
The greater therefore should our courage be.  
Good morrow, brother Bedford. God Almighty !  
There is <sup>a</sup>some soul of goodness in things evil,  
Would men observingly distil it out :  
For our <sup>b</sup>bad neighbour makes us <sup>c</sup>early stirrers  
Which is both healthful and good <sup>d</sup>husbandry :  
Besides, <sup>e</sup>they are our outward consciences,  
And preachers to us all admonishing,  
That we should <sup>f</sup>dress us fairly for our <sup>g</sup>end. 10  
Thus may we gather honey from the weed,  
And <sup>h</sup>make a moral of the devil himself.

<sup>a</sup> something really good  
<sup>b</sup> the French  
<sup>c</sup> early risers  
<sup>d</sup> economy, thrift  
<sup>e</sup> the French  
<sup>f</sup> prepare ourselves suitably  
<sup>g</sup> death

draw a moral lesson from

*Enter* ERPINGHAM.

Good morrow, old Sir Thomas Erpingham :  
A good soft pillow for that good white head  
Were better than a <sup>i</sup>churlish turf of France.  
*Erp.* Not so, my liege : this <sup>j</sup>lodging <sup>k</sup>likes me better,

rough

Since I may say, ' Now lie I like a king.'

*K. Henry.* 'Tis good for men to love their present pains

<sup>l</sup> couch  
<sup>m</sup> pleases  
<sup>n</sup> as the result of the example of others  
<sup>o</sup> without  
<sup>p</sup> grave of their drowsiness  
<sup>q</sup> skin thrown off  
<sup>r</sup> activity  
<sup>s</sup> Bedford and Gloucester  
<sup>t</sup> wish them good morning for me  
<sup>u</sup> immediately  
<sup>v</sup> = to come to  
<sup>w</sup> tent

<sup>1</sup>Upon example ; so the spirit is eased :  
And when the mind is quicken'd, <sup>2</sup>out of doubt, 20  
The organs, though defunct and dead before,  
Break up their <sup>3</sup>drowsy grave and newly move,  
<sup>4</sup>With <sup>5</sup>casted slough and fresh <sup>6</sup>legerity.  
Lend me thy cloak, Sir Thomas. <sup>7</sup>Brothers both  
Commend me to the princes in our camp ;  
<sup>8</sup>Do my good morrow to them, and <sup>9</sup>anon  
Desire them all <sup>10</sup>to my <sup>11</sup>pavilion.

<sup>1</sup> [ "Cast thy humble slough and appear fresh " (*Twelfth Night*, II. v. 161.) ]



*Glou.* We shall, my liege.

*Erp.* Shall I *attend* your grace?

*K. Henry.* No, my good knight;

Go with my brothers to my lords of England: 30

I and my bosom must debate a while

And *then* I would no other company.

*Erp.* The Lord in heaven bless thee, noble

Harry! [*Exeunt* all but KING.]

*K. Henry.* Good-a-mercy, old heart! thou

speak'st cheerfully.

*wait upon,  
accompany*

*at that time*

*God have mercy*

*Enter* PISTOL.

*Pist.* *Qui va là?*

*K. Henry.* A friend.

*Pist.* Discuss unto me; art thou officer?

Or art thou base, <sup>a</sup>*common*, and <sup>b</sup>*popular*?

*K. Henry.* I am a gentleman of a company.

*Pist.* Trail'st thou the puissant pike? 40

*K. Henry.* Even so. What are you?

*Pist.* As good a gentlemen as the emperor.

*K. Henry.* Then you are a better than the king.

*Pist.* The king's a *bawcock* and a heart of gold,

A lad of life, an *imp* of fame;

Of parents good, of fist most valiant.

I kiss his dirty shoe, and from my *heart-strings*

I love the *lovely* bully. What's thy name?

*K. Henry.* Harry le Roy.

*Pist.* Le Roy! a Cornish name: art thou of

Cornish crew? 50

*K. Henry.* No, I am a Welshman.

*Pist.* Know'st thou Fluellen?

*K. Henry.* Yes.

*Pist.* Tell him, I'll knock his leek about his pate,  
Upon Saint Davy's day.

*K. Henry.* Do not you wear your dagger in  
your cap that day, lest he knock that about  
yours.

*Pist.* Art thou his friend?

*K. Henry.* And his *kinsman* too. 60

*Pist.* The *figo* for thee then!

*who goes there*

*tell, explain  
a one of the lower  
orders*

*b one of the com-  
mon people,  
plebeian.*

*fine fellow* (III.  
ii. 24)

*scion*

*my heart  
brisk dashing  
fellow*

*company, band*

*c Henry was born  
at Monmouth  
see iii. vi. 54*

*K. Henry.* I thank you. God be with you.

*Pist.* My name is Pistol called. *[Exit.]*

*K. Henry.* It sorts well with your fierceness.

*agrees*

*Enter FLUELLEN and GOWER.*

*Gow.* Captain Fluellen!

*Flu.* So I in the name of Jesus Christ, *lower.* It is the greatest "admiration in the "universal world, when the true and aunchient "prerogatives and laws of the wars is not kept: if you would take the pains "but to examine the wars of Pompey the Great, you shall find, I warrant you, that there is no tiddle taddle, or pibble pabble in Pompey's camp; I warrant you, you should find the ceremonies of the wars, and the cares of it, and the forms of it, and the sobriety of it, and the modesty of it, to be otherwise.

*they were close  
to the French  
outposts  
a wonder (in a  
bad sense)  
b whole  
c rules  
d only*

*Gow.* Why, the enemy is loud; you hear him all night. 78

*Flu.* If the enemy is an ass and a fool, and a prating coxcomb is it meet, think you, that we should also, look you be an ass, and a fool and a prating "coxcomb in your own conscience now?

*Gow.* I will speak lower.

*Flu.* I pray you and beseech you, that you will. *[Exeunt GOWER and FLUELLEN.]*

*K. Henry.* Though it appear a little out of fashion,  
There is much care and valour in this Welshman.

*are making a  
great noise in  
their camp  
talking idly,  
particularly  
in a bragging  
manner  
e fool*

*he shows it in  
a quaint  
strange  
manner*

*Enter three Soldiers, JOHN BATES, ALEXANDER COURT, and MICHAEL WILLIAMS.*

*Court.* Brother John Bates, is not that the morning which breaks yonder?

*Bates.* I think it be: but we have no great cause to desire the approach of day. 91

*Williams.* We see yonder the beginning of the day, but I think we shall never see the end of it. Who goes there?

*K. Henry.* A friend.

*Williams.* Under what captain serve you?

*K. Henry.* Under Sir Thomas Erpingham.

*Williams.* A good old commander and a most kind gentleman: I pray you, what thinks he of our estate?

*K. Henry.* Even as men wrecked upon a sand, that look to be washed off the next tide.

*Bates.* He hath not told his thought to the king?

*K. Henry.* No; nor it is not meet he should. For, though I speak it to you, I think the king is but a man, as I am: the violet smells to him as it doth to me; the element shows to him, as it doth to me; all his senses have but human conditions: his ceremonies laid by, in his nakedness he appears but a man; and though his affections are higher mounted than ours, yet, when they stoop, they stoop with the like wing. Therefore when he sees reason of fears, as we do, his fears, out of doubt, be of the same relish as ours are: yet, in reason, no man should possess him with any appearance of fear, lest he, by showing it, should dishearten his army.

*Bates.* He may show what outward courage he will; but I believe, as cold a night as 'tis, he could wish himself in Thames up to the neck; and so I would he were, and I by him, at all adventures, so we were quit here.

*K. Henry.* By my troth, I will speak my conscience of the king: I think he would not wish himself any where but where he is.

*Bates.* Then I would he were here alone; so should he be sure to be ransomed, and a many poor men's lives saved.

*K. Henry.* I dare say you love him not so ill, to wish him here alone, howsoever you speak this to feel other men's minds: methinks I could not die any where so contented as in the king's

state, condition  
in the same  
manner as

a sandbank

b expect

c say

d sky

e appears

f qualities

g forms of state

h feelings,

passions

i soar higher

k pounce down,

swoop

l cause for

m without

n taste

o in justice, in

fairness

p communicate to,

inform

q though the

night is so

cold

r risks

s so that

t safely away

from

upon my honour

real feelings

u about

would

as to

company; his cause being just and his *quarrel* honourable.

*Williams.* That's more than we know.

*Bates.* Ay, or more than we should seek after; for we know enough, if we know we are the king's subjects; if his cause be wrong, our obedience to the king wipes the crime of it out of us. 139

*Williams.* But if the cause be not good, the king himself hath a heavy reckoning to make, when all those legs and arms and heads, chopped off in a battle, shall join together at the *latter* day, and cry all. 'We died at such a place'; some swearing; some crying for a surgeon, some upon their wives left poor behind them, some upon the debts they owe, some upon their children *rarely* left. I am *afear'd* there are few die well that die in a battle; for how can they charitably *dispose* of any thing, when blood is their *argument*? Now, if these men do not *die well* it will be a black matter for the king that led them to it; whom to disobey were against all *proportion* of subjection. 153

*K. Henry.* So, if a son that is by his father sent about merchandize do *sinfully* *miscarry* upon the sea, the imputation of his wickedness, by your rule, should be imposed upon his father that sent him: or if a servant, under his master's command transporting a sum of money, be assailed by robbers and die in many *irreconciled* iniquities, you may call the business of the master the author of the servant's damnation: but this is not so: the king is not bound to *answer the particular endings* of his soldiers, the father of his son, nor the master of his servant; for they purpose not their death, when they purpose their services. Besides, there is no king, be his cause never so spotless, if it come to the *arbitrement* of swords, can *try it out* with all unspotted soldiers: some peradventure have on them the guilt of premeditated and *contrived* murder; some of *beguiling* virgins with the *broken seals* of perjury; some, making the wars their *bulwark* that have before

*cause of dispute with the French King*

*last*

*without proper provision for their maintenance*

*a afraid*

*b settle, arrange*

*c business in*

*hand*

*d the death of a christian*

*e reasonable idea of submission to authority*

*f in the midst of his sins*

*g be lost at sea unpardoned*

*be responsible for the death of each particular soldier*

*trial, decision fight it out*

*h plotted*

*i deceiving*

*k vows broken by perjury protection*

gored the gentle bosom of peace with pillage and robbery. Now, if these men have defeated the law, and outrun *native* punishment, though they can outstrip men, they have no wings to fly from God: war his <sup>a</sup>*beadle*, war is his vengeance; so that here men are punished for <sup>b</sup>*before-breach* of the king's laws in *'now the king's quarrel'*: where they feared <sup>1d</sup>*the death*, they have borne life away; and where they *'would be safe'*, they perish: then if they die <sup>c</sup>*unprovided* no more is the king guilty of their damnation than he was before guilty of those impieties for the which they are now visited. Every subject's duty is the king's; but every subject's soul is his own. Therefore should every soldier in the wars do as every sick man in his bed, wash every mote out of his conscience: and dying so, death is to him advantage; or not dying, the time was *blessedly lost* wherein such preparation was gained: and in him that escapes, it were not sin to think that, making God so free an offer, He let him outlive that day to see His greatness and to teach others how they should prepare. 195

*Williams.* 'Tis certain, every man that dies *ill*, the *ill* upon his own head, the king is not to answer it.

*Bates.* I do not desire he should answer for me; and yet I determine to fight lustily for him. 200

*K. Henry.* I myself heard the king say he would not be ransomed.

*Williams.* Ay, he said so, to make us fight cheerfully; but when our throats are cut, he may be ransomed, and we ne'er the wiser.

*K. Henry.* If I live to see it, I will never trust his word *after*.

*Williams.* You <sup>e</sup>*pay* him then! That's a perilous shot out of an <sup>b</sup>*elder* gun, that a poor and a <sup>c</sup>*private* displeasure can do against a monarch! You may

either—

(1) *natural* i.e. due to their sins.

or

(2) *according to the law of their native land*

<sup>a</sup> *officer*, i.e. to arrest the absconder

<sup>b</sup> *former*

<sup>c</sup> *the present quarrel of the king*

<sup>d</sup> *the presentment of death*

<sup>e</sup> *desired to be*

<sup>f</sup> *unready for death well spent*

*in sin the sin being his own doing be responsible for it*

*afterwards, again*

<sup>g</sup> *punish, pay him out*

<sup>h</sup> *pop-gun*

<sup>i</sup> *the anger of a poor private individual*

<sup>1</sup> At home when they feared death the punishment of their crime, they got out of the country with their lives; and abroad in the war where they sought safety they met with their death.

as well go *about to turn* the sun to ice with fanning in his face with a peacock's feather. You'll never trust his word after! come, 'tis a foolish saying.

*set about turn-  
ing*

214

*K. Henry.* Your reproof is something *too round*: I should be angry with you, if the time were convenient.

*plain spoken*

*Williams.* Let it be a quarrel between us if you live.

*K. Henry.* I embrace it.

220

*Williams.* How shall I know thee again?

*K. Henry.* Give me any gage of thine, and I will wear it in my *bonnet*: then, if ever thou darest acknowledge it, I will make it my quarrel.

*cap, head-gear*

*Williams.* Here's my glove: give me another of thine.

*K. Henry.* There.

*Williams.* This will I also wear in my cap: if ever thou come to me and say, after to-morrow, 'This is my glove,' by this hand I will *take* thee a box on the ear.

*give*

231

*K. Henry.* If ever I live to see it I will challenge it.

*Williams.* Thou darest as well be hanged.

*K. Henry.* Well, I will do it, though I *take* thee in the king's company.

*catch,*

*Williams.* Keep thy word: fare thee well.

*Bates.* Be friends, you English fools, be friends: we have French quarrels *enow*, if you could tell how to reckon.

*enough*

240

*K. Henry.* Indeed, the French may lay twenty French crowns to one, they will beat us; for they bear them on their shoulders: but it is no *English* treason to *cut* French crowns, and to-morrow the king himself will be a clipper. [*Exeunt* Soldiers.]

*in an  
Englishman  
a clip or deface  
coins*

Upon the king! let us our lives, our souls,  
Our debts, our *careful* wives,  
Our children and our sins, lay on the king.

*full of care  
anxious*

We must bear all. O hard condition,  
Twin born with greatness, *subject to the breath*

*liable to the  
censure*

250

Of every fool, <sup>1</sup> whose sense <sup>a</sup> no more can feel	<sup>a</sup> nothing more
<sup>b</sup> But his own <sup>c</sup> wringing! What infinite heart's	<sup>b</sup> than
ease	<sup>c</sup> suffering
Must kings <sup>d</sup> neglect	<sup>d</sup> go without
That <sup>e</sup> private men enjoy!	<sup>e</sup> private persons
And what have kings, that privates have not too,	
Save <sup>f</sup> ceremony, save <sup>g</sup> general ceremony?	<sup>f</sup> external form,
And what art thou, thou idol ceremony?	outward show
What kind of god art thou, that suffer'st more	<sup>g</sup> public
Of mortal griefs than do thy worshippers?	
What are thy rents? what are thy <i>comings in</i> ? 260	thy revenues
O ceremony, show me but thy worth!	
What is thy <i>soul of adoration</i> ?	the real nature
Art thou aught else but place, degree, and form,	of the adora-
Creating awe and fear in other men?	tion = the
Wherein thou art less happy being fear'd,	reason why
Than they in fearing.	worship is
What drink'st thou oft, instead of homage sweet,	paid to thee
But poison'd flattery? O, be sick, great great-	
ness,	
And bid thy ceremony give thee cure!	
Think'st thou the fiery fever will go out 270	blown up,
With titles <i>blown</i> from adulation?	inflated
Will it give place to <sup>h</sup> flexure and low bending?	<sup>h</sup> bowing
Can'st thou, when thou command'st the beggar's	
knee,	
Command the health of it? No, thou proud	
dream,	<sup>i</sup> oil used at the
That play'd so subtly with a king's repose;	coronation
I am a king that find thee, and I know	<sup>k</sup> symbol of
'Tis not the <sup>l</sup> balm, the <sup>m</sup> sceptre, and the <sup>n</sup> ball,	authority
The sword, the mace, the crown imperial,	<sup>l</sup> symbol of
The <sup>o</sup> intertissued robe of gold and pearl,	majesty
The <sup>p</sup> farced title running <sup>q</sup> fore the king, 280	<sup>m</sup> robe interwoven
The throne he sits on, nor the title of pomp	with gold and
That beats upon the high shore of this world,	pearls
No, not all these, thrice-gorgeous ceremony,	<sup>n</sup> pompous, lit.
Not all these, laid in bed <i>majestical</i> ,	= stuffed
	<sup>o</sup> before
	majestic

<sup>1</sup> "Who has no sense or feeling for any pains or troubles but his own" (Hypson).

Can sleep so soundly as the wretched slave,  
 Who with a body fill'd, and <sup>a</sup>vacant mind,  
 Gets him to rest, cram'm'd with <sup>b</sup>distressful bread ;  
 Never sees <sup>c</sup>horrid night, the child of hell,  
 But, like a lackey, from the <sup>d</sup>rise to set  
 Sweats <sup>e</sup>in the eye of Phœbus, and all night 290  
 Sleeps in <sup>f</sup>Elysium ; next day after dawn,  
<sup>g</sup>Doth rise, and help Hyperion to his horse !  
 And follows so the ever-running year,  
 With profitable labour, to his grave :  
 And, but for ceremony, such a wretch,  
 Winding up days with toil and nights with sleep,  
 Had the <sup>h</sup>fore-hand and <sup>i</sup>vantage of a king.  
 The slave, a <sup>j</sup>member of the country's peace,  
 Enjoys <sup>k</sup>it ; but in <sup>l</sup>gross brain little <sup>m</sup>wots [300  
 What watch the king keeps to maintain the peace,  
 Whose hours the peasant <sup>n</sup>best advantages.

*Enter ERPINGHAM.*

*Erp.* My lord, your nobles, <sup>o</sup>jealous of your  
 absence,  
 Seek through your camp to find you.  
*K. Henry.* Good old knight,  
 Collect them together at my tent :  
 I'll be before thee.

*Erp.* I shall do't, my lord. [*Exit.*  
*K. Henry.* O God of battles ! <sup>p</sup>steel my soldiers'  
 hearts ;

Possess them not with fear ; take from them now  
 The sense of reckoning, if the opposed numbers  
 Pluck their hearts from them. Not to-day, O  
 Lord,

O, not to-day, think not upon the fault 310  
 My father made in <sup>q</sup>compassing the crown !  
 I Richard's body have interred <sup>r</sup>new ;  
 And on it have bestow'd more contrite tears  
 Than from it issu'd forced drops of blood :  
 Five hundred poor I have in yearly pay,  
 Who twice a-day their withered hands hold up  
 Toward heaven, to pardon blood ; and I have built

<sup>a</sup> free from  
 anxiety  
<sup>b</sup> earned by hard  
 labour  
<sup>c</sup> dreadful  
<sup>d</sup> i.e. of the sun  
<sup>e</sup> exposed to the  
 sun  
<sup>f</sup> blissful  
 happiness  
<sup>g</sup> i.e. rises from  
 bed before  
 the sun

would have  
<sup>h</sup> preference = was  
 better off  
<sup>i</sup> advantage  
<sup>j</sup> sharer = one who  
 has part  
<sup>k</sup> i.e. peace  
 dull, stupid  
<sup>l</sup> knows  
<sup>m</sup> benefits most  
<sup>n</sup> anxious about

be there

strengthen, i.e.  
 inspire with  
 confidence  
 all

render them  
 timorous

obtaining  
 afresh



Two *chantries*, where the *sad* and solemn priests  
Sing *still* for Richard's soul. More will I do;  
Though all that I can do is nothing worth, 320  
Since that my penitence comes after all,  
Imploring pardon.

*chapels*  
*grave*  
*constantly,*  
*always*

*Enter GLOUCESTER.*

*Glou.* My liege!

*K. Henry.* My brother Gloucester's voice? Ay;  
I know thy *errand*, I will go with thee:  
The day, my friends, and all things stay for me.  
[*Exeunt.*]

*message*

SCENE II. *The French Camp.*

*Enter the DAUPHIN, ORLEANS, RAMBURES, and others.*

*Orl.* The sun doth gild our armour: up, my  
lords!

*Dau.* Montez à cheval! My horse! *varlet!*  
*laquais!* ha!

*attendant*

*Orl.* O brave spirit!

*Dau.* *Via!* les eaux et la terre

*out of my way!*  
*waters and*  
*earth*

*Orl.* *Rien puis? l'air et le feu*

*Dau.* *Ciel,* cousin Orleans

*c What next?*  
*air and fire*  
*heaven*

*Enter CONSTABLE.*

Now, my lord Constable

*Cons.* Hark, how our steeds for *present* service  
neigh! 10

*immediate*

*Dau.* Mount them, and *make incision* in their  
hides,

*dash our spurs*

That their hot blood may *spin* in English eyes,  
And *dout* them with superfluous courage, ha!

*spurt into*

*Ram.* What, will you have them weep our  
horses' blood?

*do out,*  
*extinguish*

How shall we, then, behold their natural tears?

*Enter Messenger.*

*Mess.* The English are *embattled*, you French  
peers.

*drawn up in*  
*order of battle*

14 "Since after all that I have done or can do in works of piety and charity,  
nothing but true penitence and earnest prayer for pardon will avail to procure a  
remission of my sins" (HUDSON).

*cons.* To horse, you gallant princes! straight  
to horse!

Do but behold yon poor and starved band,  
And your *fair show* shall suck away their souls,  
Leaving them but the *shales* and husk of men. 20  
There is not work enough for all our hands;  
Scarce blood enough in all their sickly veins  
To give each *naked* *curtle-axe* a stain,  
That our French gallants shall to-day draw out,  
And sheathe for *lack* of sport: let us but blow on them,  
The vapour of our valour will o'erturn them.  
'Tis positive 'gainst all exceptions, lords,  
That our superfluous *lackeys*, and our peasants,  
Who in unnecessary action swarm  
About our *square of battle*, were *enow* 30  
To purge this field of such a *hilding foe*;  
Though we, upon this mountain's *basis* *by*,  
Took stand for *idle* *speculation*:  
But that our *honours must not*. What's to say?  
A very little little let us do,  
And all is done. Then let the trumpets sound  
The *tucket* *sonance* and the note to mount;  
For our approach shall so much *dare* the field  
That England shall couch down in fear and y'e'd.

*Enter GRANDPRÉ.*

*Grandpré.* Why do you stay so long, my lords  
of France? 40  
Yon island *carriens*, desperate of their bones,  
*Ill-favouredly* become the morning field:  
Their *ragged curtains* poorly are let loose,  
And our air shakes them *passing* scornfully:  
*Big Mars* seems bankrupt in their beggar'd host,  
And *faintly* through a rusty *beaver* peeps:  
The horsemen sit like fixed candlesticks,  
With torch-staves in their hand; and their poor  
*jades*  
*Lob* down their heads, dropping the hides and hips,  
The gum *down-roping* from their *pale-dead* eyes, 50

brave  
appearance  
a shells

unsheathed  
b cutlass  
want of

valets

squadrons in  
battle array  
c enough  
d paltry, cowardly  
e base  
f close at hand  
g useless, inactive  
h beholding,  
looking on  
i our honour  
forbids  
k flourish on  
trumpet as  
a signal  
l sound, blast  
m terrify, strike  
fear into the  
English  
already dead  
flesh  
n ill  
o tattered  
banners  
p exceedingly  
q mighty  
r feebly  
s visor  
t sorry nags  
u droop  
v dropping down  
w deadly pale

<sup>1</sup> The spirit of battle is broken in their ranks, now destitute of courage.

<sup>1</sup>And in their pale-dull mouths the *gimmel* bit  
Lies foul with chew'd grass, still and motionless ;  
And their *executors*, the *'knavish* crows,  
Fly o'er them, all impatient for their hour.  
Description cannot *suit itself in words*  
To demonstrate the life of such <sup>a</sup> *battle*,  
In life so lifeless as it shows itself.

*Cons.* They have said their prayers, and they  
*stay* for death.

*Dau.* Shall we go send them dinners, and  
fresh suits,  
And give their fasting horses provender, 60  
And *after* fight with them?

*Cons.* I stay but for my *guidon* : to the field !  
I will the *banner* from a *'trumpet* take,  
And use it *'for* my haste. Come, come, away !  
The sun is high, and we *'outwear* the day. [*Exeunt.*]

### SCENE III. *The English Camp.*

*Enter* GLOUCESTER, BEDFORD, EXETER, ERPING-  
HAM, *with all his host* : SALISBURY and  
WESTMORELAND.

*Glou.* Where is the king?

*Bed.* The king himself *is rode* to view their *'battle*.

*West.* Of fighting men they have full threescore  
thousand.

*Exc.* There's five to one ; besides, they all are  
fresh.

*Salis.* God's arm strike with us ! 'tis a fearful  
*odds*.

God be wi' you, princes all ; I'll to *my charge* ;  
If we *'no more* meet till we meet in heaven,  
Then, joyfully, my noble lord of Bedford,  
My dear lord Gloucester and my good lord Exeter,  
And my kind *'kinsman*, warriors all, adieu ! 10

*Bed.* Farewell, good Salisbury ; and good luck  
go with thee !

*Exc.* Farewell, kind lord, fight valiantly to-day :

*double ringed*

*feeding on them*  
*after death*  
*a thievish*  
*find words*  
*suitable*  
*b an array*

*await*

*afterwards*  
*banner*  
*standard,*  
*ensign*  
*c trumpet*  
*d because of*  
*e waste*

*has ridden*  
*f array*

*singular*  
*that part of*  
*the army*  
*entrusted to*  
*my command*  
*g not again*  
*h Westmoreland*

<sup>1</sup> They have no spirit in them, and do not champ their bits,

ACT IV. KING HENRY V. SC. III.

And yet I do thee wrong, to *mind* thee of it,  
For thou art *framed* of the *firm truth of valour*.

[Exit SALISBURY.]

*Bed.* He is as full of valour, as of kindness;  
Princely in both.

*remind*  
*composed of*  
*a constant, true*  
*valour, i.e.*  
*firm as truth*  
*itself*

*Enter the KING HENRY.*

*West.* O that we now had here  
But one ten thousand of those men in England,  
That do no work to-day!

*K. Henry.* What's he that wishes so?  
My cousin Westmoreland? No, my fair cousin:  
If we are mark'd to die, we are *enow* 20  
To do our country loss; and if to live,  
The fewer men, the greater share of honour.  
God's will! I pray thee, wish not one man more.  
By Jove, I am not covetous for gold,  
Nor care I who doth feed *upon my cost*;  
It yearns me not if men my garments wear;  
Such outward things dwell not in my desires:  
But if it be a sin to covet honour,  
I am the most offending soul alive.

[30  
No, faith, my coz, *wish* not a man from England:  
God's peace! I would not lose so great an honour  
As one man more, methinks, would *share from me*  
For the best hope I have. O, do not wish one more!  
Rather proclaim it, Westmoreland, through my host,  
That he which hath no *stomach* to this fight,  
Let him depart; his passport shall be made  
And crowns for *convoy* put into his purse:  
We would not die in that man's company  
That fears his *fellowship to die with us*.

This day is call'd the *feast of Crispian*: 40  
He that *outlives* this day, and comes *safe home*,  
Will stand *a tip-toe* when this day is named,  
And rouse *him* at the name of Crispian,  
He that shall *live* this day, and sees old age,  
Will yearly on the vigil feast his neighbours,  
And say 'To-morrow is Saint Crispian':  
Then will he *strip his sleeve*, and show his scars,  
And say 'These wounds I had on Crispian's day.'

*Who and what*  
*kind of man*  
*is?*

*enough*  
*cause*

*at my cost*  
*grieves*

*wish for*

*share with, and*  
*thus take a*  
*part away*

*inclination*

*travelling*  
*expenses*  
*a company with*  
*us at the risk*  
*of death*

*b Oct. 25th*  
*c survives*  
*d safely*  
*e on*  
*f in proud exulta-*  
*tion*  
*g himself*  
*h survive*  
*i draw up his*  
*sleeve*

ACT IV. KING HENRY V. SC. III.

Old men forget ; yet all shall be <i>forgot</i> ,		<i>forgotten</i>
<sup>1</sup> But he'll remember with <i>advantages</i>	50	<i>additions</i>
What feats he did that day ; then shall our names,		
Familiar in his mouth as household words,		
Harry the King, Bedford and Exeter,		
Warwick and Talbot, Salisbury and Gloucester,		
Be <i>in</i> their flowing cups <i>freshly</i> remember'd.		<i>over</i>
This story shall the good man teach his son ;		<i>afresh, i.e. ever</i>
And Crispin Crispian shall ne'er go by,		<i>and again,</i>
From this day to the ending of the world,		<i>and always</i>
But we in it shall be remembered ;		<i>with the relish</i>
We few, we happy few, we band of brothers ;	60	<i>of a new story</i>
For he to-day that sheds his blood with me,		
Shall be my brother ; be he ne'er so <i>vile</i> ,		<i>low born</i>
This day shall <i>gentle</i> his <i>'condition</i> ;		<i>raise him to the</i>
And gentlemen in England now a-bed		<i>the position of</i>
Shall think themselves accursed they were not here,		<i>a gentleman</i>
And <sup>b</sup> <i>hold their manhoods cheap</i> , whiles <sup>a</sup> <i>'any</i> speaks		<i>a trisyllable</i>
That fought with us upon Saint Crispin's day.		<i>b feel ashamed</i>
		<i>c anyone</i>

Re-enter SALISBURY.

<i>Salis.</i> My sovereign lord, <i>bestow yourself</i> with		<i>take up your</i>
speed :		<i>position</i>
The French are <i>bravely</i> in their <sup>d</sup> <i>battles</i> set,		<i>with great dis-</i>
And will with all <sup>e</sup> <i>expedience</i> charge on us.	70	<i>play</i>
<i>K. Henry.</i> All things are ready, if our minds be so.		<i>divisions, ranks</i>
<i>West.</i> Perish the man whose mind is back-		<i>e expedition,</i>
ward now !		<i>haste .</i>
<i>K. Henry.</i> Thou dost not wish more help from		
England, coz ?		
<i>West.</i> God's will ! my liege, would you and I		
alone,		
Without more help, could fight this royal battle !		
<i>K. Henry.</i> Why, now thou hast <i>unwish'd</i> five		<i>wished away</i>
thousand men ;		<i>f pleases</i>
Which <sup>f</sup> <i>'likes</i> me better than to wish us <sup>g</sup> <i>'one</i> .		<i>g an additional</i>
You know your <i>places</i> : God be with you all !		<i>man</i>
		<i>positions</i>

<sup>1</sup> He will remember the day and tell the story with additions—i.e. will exaggerate his feats. "The story will lose nothing in the telling" (WRIGHT).

*Tucket. Enter MONTJOY.*

*Mont.* Once more I come to know of thee,  
 King Harry,  
 If for thy ransom thou wilt now *compound* 80  
 Before thy most assured *overthrow* :  
 For certainly thou art so near the *gulf*,  
 Thou needs must be *englutted*. Besides, in mercy,  
 The Constable desires thee thou wilt *mind*  
 Thy followers of repentance ; that their souls  
 May make a peaceful and a sweet *retire*  
 From off these fields, where, *wretches*, their poor  
 bodies  
 Must lie and *fester*.

*K. Henry.* Who hath sent thee now ?

*Mont.* The Constable of France.

*K. Henry.* I pray thee, bear my former answer  
 back : 90

Bid them *achieve* me and then sell my bones.  
 Good God ! why should they mock poor fellows thus ?  
 The man that once did sell the lion's skin  
 While the beast lived, was killed *by* hunting him.  
 A *many* of our bodies shall, no doubt  
 Find *native* graves ; upon the *which*, I trust,  
 Shall witness *live* in brass of this day's work :  
 And those that leave their valiant bones in France,  
 Dying like men, though buried in your dunghills,  
 They shall be famed ; for there the sun shall greet  
 them, 100

And draw their honours *reeking* up to heaven ;  
 Leaving their earthly parts to choke your clime,  
 The smell *whereof* shall breed a plague in France  
 Mark then *abounding* valour in our English,  
 That, being dead, like to the *bullet's* grazing,  
 Break out into a second course of mischief,  
 Killing in *relapse* of mortality.  
 Let me speak proudly : tell the Constable,  
 We are but warriors *for the working-day* ;  
 Our *gayness* and our *gilt* are all *besmirch'd* 110  
 With *rainy* marching in the painful field ;

come to terms  
 defeat  
 abyss

swallowed up  
 remind

retreat, retire-  
 ment  
 outcasts

corrupt

kill, finish

when  
 see III. vii. 69  
 a in our own  
 country  
 b i.e. graves

c smoking, rising  
 like vapour  
 d of which  
 e abundant  
 f the recochet of a  
 bullet  
 g by a deadly re  
 bound (W).  
 h for rough and  
 ready work  
 i gay attire  
 k gilded armour  
 l soiled  
 m marching in  
 the rain  
 toilsome

The allusion is to plates of brass let into tombstones.

There's not a piece of feather in our host—  
*Good argument*, I hope, we will not fly—  
 And time hath worn us into *slovenry* :  
 But, by the mass, our hearts are in *the trim* ;  
 And my poor soldiers tell me, yet ere night  
 They'll be in fresher robes ; or they will pluck  
 The gay new coats o'er the French soldiers' heads  
 And turn them out of service. If they do this—  
 As, if God please, they shall—my ransom then 120  
 Will soon be levied. Herald, save thou thy labour ;  
 Come thou no more for ransom, *gentle* herald :  
 They shall have none, I swear, but these my joints :  
 Which if they have as I will leave 'em them,  
 Shall yield them little, tell the Constable.

*clear proof  
 slovenliness  
 right trim for  
 fighting*

*Mont.* I shall, King Harry. And so fare thee  
 well :

*well born*

Thou never shalt hear herald any more. [*Exit.*

*will certainly*

*K. Henry.* I fear thou'lt once more come again  
 for ransom.

*Enter YORK.*

*York.* My lord, most humbly on my knee I beg  
 The leading of the *vaward*. 130

*vanguard*

*K. Henry.* Take it, brave York. Now, soldiers,  
 march away :

And *how* thou pleasest God, *dispose the day*.

*as  
 decide the battle*

[*Exeunt.*

SCENE IV. *The field of battle.*

*Alarum. Excursions. Enter PISTOL, French  
 Soldier, and Boy.*

*Pist.* Yield, cur !

*Fr. Sol.* Je pense que vous êtes gentilhomme de  
 bonne qualité.

*Pist.* Qualittie calmie custure me ! Art thou a  
 gentleman ? what is thy name ? *discuss.*

*explain*

*Fr. Sol.* O Seigneur Dieu.

*Pist.* O, Signieur Dew should be a gentleman :  
 Perpend my words, O Signieur Dew, and mark ;

*weigh, consider*

O Signieur Dew, thou diest on point of *fox*,  
 Except, O signieur, thou do give to me 10  
*Egregious* ransom.

sword

extraordinary

*Fr. Sol.* O prenez miséricorde ! ayez pitié de moi !

*Pist.* Moy shall not serve ; I will have forty  
 moys ;

Or I will fetch thy *rim out* at thy throat  
 In drops of crimson blood.

midriff

*Fr. Sol.* Est-il impossible d'échapper la force de ton bras ?

*Pist.* Brass cur !  
 Thou damned and *luxurious* mountain goat, 20  
 Offer'st me brass ?

lustful, lascivious

*Fr. Sol.* O pardonnez moi !

*Pist.* Say'st thou me so ? is that a ton of moys ?  
 Come hither, boy : ask me this slave in French  
 What is his name.

*Boy.* Écoutez : comment êtes-vous appelé ?

*Fr. Sol.* Monsieur le Fer.

*Boy.* He says his name is Master Fer.

*Pist.* Master Fer ! I'll fer him, and *firk* him,  
 and *ferret* him : "discuss the same in French unto  
 him. 31

beat, whip  
worry as a ferret  
worries a rabbit

*Boy.* I do not know the French for fer, and  
 ferret, and firk.

a explain

*Pist.* Bid him *prepare* ; for I will cut his throat.

i.e. for death

*Fr. Sol.* Que dit-il, monsieur ?

*Boy.* Il me commande de vous dire que vous  
 faites vous prêt ; car ce soldat ici est disposé tout  
 à cette heure de couper votre gorge.

*Pist.* Owy, cuppele gorge, permafoy,  
 Peasant, unless thou give me crowns, brave crowns ;  
 Or mangled shalt thou be by this my sword. 41

*Fr. Sol.* O, je vous supplie, pour l'amour de  
 Dieu, me pardonner ! Je suis gentilhomme de  
 bonne maison : gardez ma vie, et je vous donnerai  
 deux cents écus.

*Pist.* What are his words ?

*Boy.* He prays you to save his life : he is a



gentleman of a good *house* ; and for his ransom he *family*  
will give you two hundred crowns.

*Pist.* Tell him my fury shall abate, and I 50  
The crowns will take.

*Fr. Sol.* Petit monsieur, que dit-il ?

*Boy.* Encore qu'il est contre son jurement de  
pardonner aucun prisonnier, néanmoins, pour les  
écus que vous l'avez promis, il est content de vous  
donner la liberté, le franchisement.

*Fr. Sol.* Sur mes genoux je vous donne mille  
remercimens ; et je m'estime heureux que je suis  
tombé entre les mains d'un chevalier, je pense, le  
plus brave, vaillant, et très distingué seigneur  
d'Angleterre. 61

*Pist.* Expound unto me, boy.

*Boy.* He gives you, upon his knees, a thousand  
thanks ; and he esteems himself happy that he hath  
fallen into the hands of one, as he thinks, the most  
brave, valorous, and thrice-worthy signieur of  
England.

*Pist.* As I suck blood, I will some mercy show.

Follow me ! 69

*Boy.* Suivez-vous le grand capitaine. [*Exeunt  
Pistol, and French Soldier.*] I did never know so  
full a voice issue from so empty a heart : but the  
saying is true, 'The empty vessel makes the  
greatest sound.' Bardolph and Nym had ten  
times more valour than this roaring devil i' the  
old play, *that* every one may pare his nails with a  
wooden dagger ; and they are both hanged ; and so  
would *this* be, if he durst steal anything *adven-  
turosly*. I must stay with the lackeys, with the  
*huggage* of our camp : the French might have a  
good prey of us, if he knew of it ; for there is none  
to guard it but boys. [*Exit.* 82

*of such a kind  
that*

*Pistol  
a daringly, boldly  
baggage*

SCENE V. *Another part of the Field.*

*Enter* CONSTABLE, ORLEANS, BOURBON, DAUPHIN,  
and RAMBURES.

*Cons.* O diable !

*Orl.* O seigneur ! le jour est perdu, tout est perdu !

*Dau.* Mort de ma vie ! all is *confounded*, all !  
 Reproach and everlasting shame  
 Sit mocking in our plumes. O méchante fortune,  
 Do not run away. [*A short alarm.*]

*in confusion*

*Cons.* Why, all our ranks are *broke*.

*broken*

*Dau.* O *perdurable* shame !—let's stab ourselves.  
 Be these the wretches that we play'd at dice for ?

*everlasting*

*Orl.* Is this the king we sent to for his ransom ?

*Bour.* Shame and eternal shame, nothing  
 but shame ! 10

Let's die in honour : once more back again ;  
 And he that will not follow Bourbon now,  
 Let him go hence, and with his cap in hand,  
 Like a base pandar, hold the chamber-door  
 Whilst by a slave, no *gentler* than my dog,  
 His fairest daughter is contaminated.

*better born*

*Cons.* Disorder, that hath *"spoil'd us,"* friend  
 us now !

*want of order in  
 our ranks*

Let us, *"on heaps,"* go offer up our lives.

*a ruined  
 b befriended  
 c in heaps  
 d enough  
 e could*

*Orl.* We are *"enow,"* yet living in the field  
 To smother up the English in our throngs, 20  
 If any order *"might"* be thought upon.

*Bour.* The devil take order now ! I'll to the  
 throng :

Let life be short, else shame will be too long.

[*Exeunt.*]

# SCENE VI. *Another Part of the Field.*

*Alarums.* Enter KING HENRY and Forces ; EXETER,  
 and others.

*K. Henry.* Well have we done, thrice valiant  
 countrymen :

But all's not done ; yet keep the French the field.

*Eze.* The Duke of York commends him to  
 your majesty.

*K. Henry.* Lives he, good uncle ? thrice within  
 this hour

I saw him down ; thrice up again, and fighting ;  
 From helmet to the spur all blood he was.

*Eze.* In which array, brave soldier, doth he lie,

*Larding* the plain ; and by his bloody side,  
*\*Yoke-fellow* to his *honour-owing* wounds,  
 The noble Earl of Suffolk also lies: 10  
 Suffolk first died : and York, all *\*haggled over*,  
 Comes to him, where *"in gore he lay insteep'd*,  
 And takes him by the beard ; kisses the gashes  
 That, bloodily did *\*yawn* upon his face ;  
 And cries aloud 'Tarry, dear cousin Suffolk !  
 My soul snall *thine keep company* to heaven ;  
 Tarry, sweet soul, for mine, then fly abreast,  
 As in this glorious and *well-foughten* field  
 We kept together in our *chivalry* !'  
 Upon these words I came and cheer'd him up : 20  
 He smiled me in the face, *raught* me his hand,  
 And, with a feeble gripe, says, ' *Dear my lord*,  
 Commend my service to my sovereign.'  
 So did he turn and over Suffolk's neck  
 He threw his wounded arm and kiss'd his lips ;  
 And so *espoused* to death, with blood he seal'd  
 A testament of noble-ending love.  
 The pretty and sweet manner of it forced  
 Those *waters* from me which I would have stopp'd ;  
 But I had not so much of man in me, 30  
 And *all my mother* came into mine eyes  
 And gave me up to tears.

*K. Henry.* I blame you not ;  
 For, hearing this, I must *perforce* 'compound'  
 With mistful eyes, or they will *issue* too. [*Alarum.*]  
 But hark ! what new *alarum* is this same ?  
 The French have reinforced their scatter'd men :  
 Then every soldier kill his prisoners ;  
 Give the word *through*. [*Exeunt.*]

SCENE VII. *Another Part of the Field.*

*Enter FLUELLAN and GOWER.*

*Flu.* Kill the poys and the luggage ! 'tis  
 expressly against the law of arms : 'tis as *arrant* a  
 piece of *knavery*, mark you now, as can be offer't :  
 in your conscience, now, is it not ?

*Gow.* 'Tis certain, there's not a boy left alive ;

*enriching, gar-*  
*nishing*  
*a companion,*  
*comrade*  
*b honour owning,*  
*honourable*  
*c hucked to pieces*  
*d steeped in blood*  
*e gape and bleed*

*keep thine com-*  
*pany*  
*well fought*  
*deeds of valour*

*reached*  
*my dear lord*

*wedded*

*tears*

*all that was*  
*womanly in*  
*me*

*of necessity*  
*make terms*  
*shed tears*  
*call to arms*

*command*  
*throughout the*  
*army*

*thorough*  
*rascality,*  
*wickedness*

and the cowardly rascals that ran from the battle, ha' done this slaughter : besides, they have burned and carried away all that was in the king's tent ; wherefore the king, most *worthily*, hath caused every soldier to cut his prisoner's throat. O, 'tis a gallant king ! 11

*Flu.* Ay, he was born at Monmouth, Captain Gower. What call you the town's name where Alexander the *Pig* was born ?

*Gow.* Alexander the Great ?

*Flu.* Why, I pray you, is not pig great ? The pig, or the great, or the mighty, or the huge, or the magnanimous, are all one reckonings, save the phrase is a little variations.

*Gow.* I think Alexander the Great was born in Macedon ; his father was called Philip of Macedon, as I take it. 22

*Flu.* I think it is in Macedon where Alexander is born. I tell you, captain, if you look in the maps of the 'orld, I warrant you shall find, in the comparisons between Macedon and Monmouth, that the situations, look you, is both alike. There is a river in Macedon ; and there is also moreover a river at Monmouth : it is called Wye at Monmouth ; but it is out of my prains what is the name of the other river ; but 'tis all one, 'tis alike as my fingers is to my fingers, and there is salmons in both. If you mark Alexander's life well, Harry of Monmouth's life is come after it *indifferent* well ; for there is *figures* in all things. Alexander, God knows, and you know, in his rages, and his furies, and his wraths, and his *cholers* and his moods, and his displeasures, and his indignations, and also being a little *intoxicates* in his prains, did, in his ales and his angers, look you, kill his best friend, Cleitus. 41

*Gow.* Our king is not like him in that : he never killed any of his friends.

*Flu.* It is not well done, mark you now, to take the tales out of my mouth, ere it is made and finished, I speak but in the figures and com-

*justly*

*Great*

*tolerably  
a comparisons  
fits of anger*

*intoxicated*

parisons of it : as Alexander killed his friend Cleitus, being in his ales and his cups ; so also Harry Monmouth, being in his right wits and his good judgments, turned away *the fat knight* with the great belly-doublet ; he was full of jests, and gipes, and knaveries, and mocks ; I have forgot his name.

*Falstaff*

*Gow.* Sir John Falstaff. 53

*Flu.* That is he : I'll tell you there is good men porn at Monmouth.

*Gow.* Here comes his majesty.

*Alarum.* Enter KING HENRY, and forces,  
WARWICK,

GLOUCESTER, EXETER, and others.

*K. Henry.* I was not angry since I came to France

*have not been*

Until this instant. Take a *trumpet*, herald ;  
Ride thou unto the horsemen on *yon* hill :  
If they will fight with us, bid them come down, 60  
Or *void* the field ; they do offend our sight :  
If they'll do neither, we will come to them,  
And make them *skirr* away, as swift as stones  
<sup>a</sup>*Enforced* from the old Assyrian slings :  
Besides, we'll cut the throats of those we have,  
And not a man of them that we shall take  
Shall *taste* our mercy. Go, and tell them so.

*trumpeter  
yonder*

*quit, leave*

*scurry away  
like a covey  
of birds  
thrown with  
force  
experience*

Enter MONTJOY.

*Exe.* Here comes the herald of the French, my liege.

*Glou.* His eyes are humbler than they used to be.

*K. Henry.* How now ! what means this, herald ?  
know'st thou not 70

That I have *fin'd* these bones of mine for ransom ?  
Comest thou again for ransom ?

*fixed as the  
sum*

*Mont.* No, great king :

I come to thee for *charitable license*,  
That we may wander o'er this bloody field,  
To *book* our dead, and then to bury them ;

*permission of  
thy mercy  
register*

To *sort* our nobles from our common men.  
 For many of our princes—*woe the while!*—  
 Lie drown'd and soak'd in *mercenary blood*;  
 So do our *vulgar* drench their peasant limbs  
 In blood of princes; and their wounded steeds 80  
*Fret* fetlock deep in gore and with wild rage  
*Yerk* out their *armed heel* at their dead masters,  
 Killing them twice. O, give us leave, great king,  
 To view the field in safety and dispose  
 Of their dead bodies.

*K. Henry.* I tell thee truly, herald,  
 I know not if the day be ours or no;  
 For yet a many of your horsemen *peer*  
 And gallop o'er the field.

*Mont.* The day is yours.

*K. Henry.* Praised be God, and not our strength,  
 for it!

What is this castle call'd, that stands *hard by*? 90

*Mont.* They call it Agincourt.

*K. Henry.* Then call we this the field of  
 Agincourt,

Fought on the day of Crispin Crispianus.

*Flu.* Your grandfather of famous memory,  
*an't please* your majesty, and your great-uncle  
 Edward the Plack Prince of Wales, as I have read  
 in the chronicles, fought a most prave pattle  
 here in France.

*K. Henry.* They did, Fluellen. 99

*Flu.* Your majesty says very *true*: if your  
 majesties is remembered of it, the Welshman did  
 good service in a garden where leeks did grow,  
 wearing leeks in their Monmouth caps; which,  
 your majesty know, to this hour is an honourable  
 badge of the service; and I do believe your  
 majesty *takes no scorn* to wear the leek upon  
 Saint Tavy's day.

*K. Henry.* I wear it for a memorable honour;  
 For I am Welsh, you know, good countryman. 109

*Flu.* All the water in Wye cannot wash  
 your majesty's Welsh plood out of your pody, I

*sort out*  
*alas the while*  
*the blood of*  
*paid soldiers*  
*a common soldiers*

*chafe*  
*perk, i.e. kick*  
*b shod with iron*

*appear,*  
*come in sight*

*close by*

*if it please*

*truly*

*is not ashamed*

can tell you that: God pless it and preserve it, as long as it pleases his grace, and his majesty too!

*K. Henry.* Thanks, good my countryman.

*Flu.* By Jeshu, I am your majesty's countryman, I care not who know it; I will confess it to all the 'orld: I need not be ashamed of your majesty, praised be God, so long as your majesty is an honest man.

*K. Henry.* God keep me so! Our heralds go with him: 120

Bring me *just notice* of the numbers dead  
On both our parts. Call yonder fellow hither.

*an exact return  
on both sides*

[*Points to WILLIAMS. Exeunt* Heralds with MONTJOY.

*Exc.* Soldier, you must come to the king.

*K. Henry.* Soldier, why wearest thou that glove in thy cap?

*Williams.* An't please your majesty, 'tis the gage of one that I should fight withal, if he be alive.

*pledge*

*K. Henry.* An Englishman?

*Williams.* An't please your majesty, a rascal that swaggered with me last night; who if alive and ever dare to challenge this glove, I have sworn to take him a box o' th' ear: or if I can see my glove in his cap, which he swore, as he was a soldier, he would wear if alive, I will strike it out soundly. 135

*give*

*K. Henry.* What think you, Captain Fluellen? is it fit this soldier keep his oath?

*Flu.* He is a *craven* and a villain else, an't please your majesty, in my conscience.

*coward*

*K. Henry.* It may be his enemy is a gentleman of *great sort*, *quite from the answer of his degree*.

*Flu.* Though he be as good a gentleman as the devil is, as Lucifer and Belzebub himself, it is necessary, look your grace, that he keep his vow and his oath: if he be perjured, see you now, his reputation is as *arrant* a villain, and a *Jack-sauce*, as ever his black shoe trod upon God's ground and his earth, in my conscience, la!

*a high rank  
b too high in  
rank to reply  
to the  
challenge of  
one in his  
position  
thorough paced  
c impudent,  
saucy fellow*

*K. Henry.* Then keep thy vow, *sirrah*, when thou meetest the fellow. 150

*Williams.* So I will, my liege, as I live.

*K. Henry.* Who servest thou under?

*whom*

*Williams.* Under Captain Gower, my liege.

*Flu.* Gower is a good captain, and is good knowledge and *literature* in the *“wars”*.

*well read*

*K. Henry.* Call him hither to me, soldier.

*a science of war*

*Williams.* I will, my liege. [Exit.]

*K. Henry.* Here, Fluellen; wear thou this favour for me and stick it in thy cap: when Alençon and myself were down together I plucked this glove from his helm: if any man challenge this, he is a friend to Alençon, and an enemy to our person; if thou encounter any such, apprehend him, <sup>ban</sup> thou dost me love. 164

*token*

*Flu.* Your grace do's me as great honours as can be desired in the hearts of his subjects: I would fain see the man, that has but two legs, that shall find himself aggrieved at this glove, that is all; but I would *fain* see it once, and please God of his grace that I might see. 170

*take him  
prisoner and  
bring him to  
me*

*b if*

*gladly*

*K. Henry.* Knowest thou Gower?

*Flu.* He is my dear friend, an please you.

*K. Henry.* Pray thee, go seek him, and bring him to my tent.

*Flu.* I will fetch him.

[Exit.]

*K. Henry.* My lord of Warwick, and my brother Gloucester,

Follow Fluellen closely at the heels:

The glove which I have given him for a favour

*token*

May haply *“purchase him* a box o' th' ear;

*perhaps*

It is the *“soldier”*'s; I by bargain, should

*c gain for him  
d i.e. Williams*

Wear it myself. Follow, good cousin Warwick,

If that the soldier strike him, as I judge

By his blunt bearing he will keep his word,

Some sudden mischief may arise of it;

For I do know Fluellen valiant

And, *“touched with choler*, hot as gunpowder,

*e when roused to  
anger  
insult*

And quickly will return an *injury*



Follow, and see there be no harm between them.  
Go you with me, uncle of Exeter. [Exeunt.]

SCENE VIII. *Before KING HENRY'S Pavilion.*

*Enter GOWER and WILLIAMS.*

*Williams.* I warrant it is to knight you, captain.

*Enter FLUELLEN.*

*Flu.* God's will and his pleasure, captain, I beseech you now, come *apace* to the king: there is more good *toward you* peradventure than is in your knowledge to dream of.

*Williams.* Sir, know you this glove?

*Flu.* Know the glove! I know, the glove is a glove.

*Williams.* I know this; and thus I challenge it.  
[Strikes him.]

*Flu.* 'Sblood! an 'arrant traitor as any's in the universal world, or in France, or in England. 10

*Gow.* How now, sir! you villain!

*Williams.* Do you think I'll be forsworn?

*Flu.* Stand away, Captain Gower; I will give treason his payment *into plows* I warrant you.

*Williams.* I am no traitor.

*Flu.* That's a lie in thy throat. I charge you in his majesty's name, apprehend him: he is a friend of the Duke Alençon's.

*Enter WARWICK and GLOUCESTER.*

*War.* How now, how now! what's the matter?

*Flu.* My lord of Warwick, here is—praise be God for it!—a most contagious treason come to light, look you, as you shall desire in a summer's day. Here is his majesty. . 23

*Enter KING HENRY and EXETER.*

*K. Henry.* How now! what's the matter?

*Flu.* My liege, here is a villain and a traitor, that, look your grace, has struck the glove which your majesty *is take out of the helmet of Alençon*

*I'll vouch that  
the king has  
sent for you  
to knight you*

*quickly, at once  
intended to be  
done to you*

*God's blood  
a thorough paced*

*in blows*

*has taken*

*Williams.* \* My liege, this was my glove ; here is the fellow of it ; and he that I gave it to in *change* promised to wear it in his cap : I promised to strike him, if he did : I met this man with my glove in his cap, and I have been as good as my word.

*exchange*

*Flu.* Your majesty hear now, saving your majesty's manhood, what an arrant, rascally, beggarly, lousy knave it is : I hope your majesty is pear me testimony and witness, and will *avouchment*, that this is the glove of Alençon, that your majesty *is give* me ; in your conscience, now.

*avow, bear me  
witness  
has given*

*K. Henry.* Give me thy glove, soldier : look, here is the fellow of it. 30

'Twas I, indeed, thou promised'st to strike.

And thou hast *given me most bitter terms*.

*addressed me in  
bitter words*

*Flu.* An please your majesty, let his neck answer for it, if there is any martial law in the world.

*K. Henry.* How canst thou make me satisfaction ?

*Williams.* All offences, my lord, come from the heart : never came any from mine that might offend your majesty.

*K. Henry.* It was ourself thou didst abuse. 39

*Williams.* Your majesty came not like yourself : you appeared to me but as a common man ; witness the night, your *garments* your <sup>a</sup>*lowliness* and what your highness suffered under that shape, I beseech you take it for your own fault and not mine : for had you been as I took you for, I made no offence ; therefore, I beseech your highness, pardon me.

*= the cloak  
that Henry  
had borrowed  
from Erping-  
ham*

*K. Henry.* Here, uncle Exeter, fill this glove with crowns,

<sup>a</sup> *apparently low  
station*

And give it to this fellow. Keep it, fellow ;

And wear it for an honour in thy cap,

Till I do challenge it. Give him the crowns ; 50

And, captain, you must *needs* be friends with him.

*of necessity*

*Flu.* By this day and this night, the fellow has *mettle* enough in his belly. Hold, there is twelve pence for you, and I pray you to serve God, and keep you out of prawls, and *prabbles*, and quarrels, and dissensions, and, I warrant you, it is the better for you.

*spirit*

*squabbles*

ACT IV. KING HENRY V. SC. VIII.

*Williams.* I will *none* of your money.

*have none*

*Flu.* It is with a good will; I can tell you,  
it will serve you to mend your shoes: come,  
wherefore should you be so pashful? your shoes is  
not so good: 'tis a good silling, I warrant you, *or*  
I will change it.

*if not*

63

*Enter an ENGLISH HERALD.*

*K. Henry.* Now, herald; are the dead number'd?

*Herald.* Here is the number of the slaughter'd  
French.

*K. Henry.* What prisoners of *good sort* are  
taken, uncle?

*high rank*

*Eve.* Charles Duke of Orleans, nephew to the  
king;

John Duke of Bourbon, and Lord Bouciqualt;  
Of other lords and barons, knights and 'squires,  
Full fifteen hundred, besides common men.

70

*K. Henry.* This note doth tell me of ten  
thousand French

That in the field lie slain: of princes, in this number,  
And nobles bearing banners, there lie dead  
One hundred twenty-six: added to these  
Of knights, esquires, and gallant gentlemen,  
Eight thousand and four hundred; of the which,  
Five hundred were but yesterday dubb'd knights:  
So that, in these ten thousand they have lost,  
There are but sixteen hundred *mercenaries*;  
The rest are princes, barons, lords, knights, 'squires,  
And gentlemen of blood and quality.

*paid soldiers*

[80

The names of those their nobles that lie dead:

Charles Delabreth, high constable of France;

Jaques of Chatillon, admiral of France;

The master of the cross-bows, Lord Rambures;

Great Master of France, the brave Sir Guichard  
Dolphin;

John Duke of Alençon; Antony Duke of Brabant,

The brother to the Duke of Burgundy;

And Edward Duke of Bar: of lusty earls,

Grandpré, and Roussi, Fauconberg and Foix,

90

Beaumont and Marle, Vaudemont and Lestrale.

Here was a royal fellowship of death!  
Where is the number of our English dead?

[HERALD *shews him another paper.*

Edward the Duke of York, the Earl of Suffolk,  
Sir Richard Kelly, David Gam, esquire.  
None else of *name*: and of all other men  
But five and twenty. O God, thy arm was here!  
And not to us, but to thy arm alone,  
Ascribe we all! When, without *stratagem*  
But in plain shock and *even play of battle*, 100  
Was ever known so great and little loss  
On one part and on the other? Take it, God,  
For it is none but Thine!

*rank, mine: e*

*strategy  
fairly-fought,  
hand-to-hand  
struggle  
the honour*

*Exe.* 'Tis wonderful!

*K. Henry.* Come, go we in procession to the  
village:

And be it death proclaimed through our host,  
To boast of this or take the praise from God,  
Which is His only.

*Flu.* Is it not lawful, an please your majesty,  
to tell how many is killed?

*K. Henry.* Yes, captain, but with this  
acknowledgment, 111

That God fought for us.

*Flu.* Yes, my conscience, he did us great good.

*K. Henry.* Do we all holy rites:

Let there be sung 'Non nobis' and 'Te Deum';

The dead with charity enclosed in clay:

And then to Calais; and to England then;

Where ne'er from France arrived more happy men.

[*Exeunt.*

## ACT V.

### PROLOGUE.

#### *Enter CHORUS.*

*Chor.* Vouchsafe to those that have not read  
the story,

That I may prompt them: and of such as have,

I humbly pray them to admit the excuse

Of time, if numbers and due course of things,

Which cannot in their <sup>a</sup>*huge and* <sup>b</sup>*proper* life  
Be here presented. Now we bear the king  
Towards Calais: grant him there; there seen,  
Heave him away upon your winged thoughts  
*Athwart* the sea. Behold, the English beach [10  
*Pales* in the <sup>c</sup>*flood* with men, with wives and boys,  
Whose shouts and claps <sup>d</sup>*out-voice* the deep-  
mouth'd sea,

Which like a mighty *whiffler* <sup>e</sup>*fore* the king  
Seems to prepare his way: so let him land,  
And <sup>f</sup>*solemnly* see him set <sup>g</sup>*on* to London.  
So swift a pace hath thought that even now  
You may imagine him upon Blackheath;  
Where that his lords desire him to have *borne*  
His *bruised helmet* and his <sup>h</sup>*bended* sword,  
Before him through the city: he forbids it,  
Being free from <sup>i</sup>*vainness* and self-glorious pride; 20  
Giving full trophy, *signal* and <sup>j</sup>*ostent*,  
<sup>k</sup>*Quite* <sup>l</sup>*from* himself to God. But now behold,  
In the <sup>m</sup>*quick* *forge* and working-house of thought,  
How London doth pour out her citizens!  
The mayor and all <sup>n</sup>*his brethren*, in <sup>o</sup>*best* sort,  
Like to the senators of the <sup>p</sup>*antique* Rome,  
With the plebeians swarming at their heels,  
Go forth and fetch their conquering Cæsar in:  
As, by a <sup>q</sup>*lower* but loving <sup>r</sup>*likelihood*,

Were now the <sup>s</sup>*general* of our gracious <sup>t</sup>*empress*, 30  
As in good time he may, from Ireland coming,  
Bringing rebellion <sup>u</sup>*broached* on his sword,  
How many would the peaceful city <sup>v</sup>*quit*,  
To welcome him! much more, and much more cause,  
*Did* they this Harry. Now in London place him;  
As yet the lamentation of the French

Invites the King of England's stay at home;  
*The emperor's coming* in behalf of France,  
To <sup>w</sup>*order* peace between them; and omit  
All the occurrences, whatever chanced, 40  
Till Harry's back-return again to France:  
There must we bring him; and myself have play'd  
The <sup>x</sup>*interim* by remembering you 'tis past.

<sup>a</sup> = *their own*  
*vast reality*  
<sup>b</sup> *own*

*encloses as with*  
*a palisade*

<sup>c</sup> *ocean*

<sup>d</sup> *surpass in noise*  
*one clearing the*  
*way*

<sup>e</sup> *before*

<sup>f</sup> *with all*

*ceremony*

<sup>g</sup> *on his way*

*carried*

*dinted helmet*

<sup>h</sup> *bent and hacked*

<sup>i</sup> *vanity*

*symbol*

<sup>k</sup> *external show*

<sup>l</sup> *entirely*

<sup>m</sup> *away from*

*living workshop*

<sup>n</sup> *the municipal*

*authorities*

<sup>o</sup> *finest dress*

<sup>p</sup> *ancient*

<sup>q</sup> *humbler*

<sup>r</sup> (1) *probability*

(2) *similitude*

<sup>s</sup> *Earl of Essex*

<sup>t</sup> *Queen Elizabeth*

<sup>u</sup> *spitted*

<sup>v</sup> *leave and go to*

*meet him*

*i.e. welcome*

<sup>w</sup> *imagine the*

*Emperor is*

*coming.*

<sup>x</sup> *arrange*

*interval*

*reminding*

Then *brook abridgment* ; and your eyes advance,  
After your thoughts, straight back again to France.

[*Exit.*

*put up with  
this short  
summary*

SCENE I. *France. The English Camp.*

*Enter FLUELLEN and GOWER.*

*Gow.* Nay, that's right ; but why wear you  
your leek to-day ? Saint Davy's day is past.

*Flu.* There is occasions and causes why and  
wherefore in all things : I will tell you, as my  
friend, Captain Gower : the rascally, *scauld*,  
beggary, lousy, pragging knave, Pistol, which you  
and yourself and all the world know to be no petter  
than a fellow, look you now, of no merits, he is come  
to me and prings me pread and salt yesterday, look  
you, and bid me eat my leek : it was in a place  
where I could not *breed* no *contention* with him ;  
but I will be so bold as to wear it in my cap till I  
see him once again, and then I will tell him a little  
piece of my *desires*.

*scabby, scurvy*

*pick a quarrel*

*mind*

14

*Enter PISTOL.*

*Gow.* Why, here he comes, swelling like a  
turkey-cock.

*Flu.* 'Tis no matter for his swellings, nor  
his turkey-cocks. God pless you, *Aunchient* Pistol !  
you scurvy, lousy knave, God pless you !

*ensign*

*Pist.* Hal art thou *Bedlam* ? dost thou thirst,  
base Trojan,

*mad*

20

To have me fold up *Parca's* fatal web ?

Hence ! I *am qualmish* at the smell of leek.

*fate's*

*become sick*

*Flu.* I peseech you heartily, scurvy, lousy  
knave, at my desires, and my requests, and my  
petitions, to eat, look you, this leek : because, look  
you, you do not love it, nor your affections and  
your appetites and your disgestions, does not agree  
with it, I would desire you to eat it.

*Pist.* Not for Cadwallader and all his goats.

*Flu.* There is one goat for you,

30

[*Strikes him.*]

Will you be so good, scauld knave, as eat it ?

*Pist.* Base Trojan, thou shalt die.

*Flu.* You say very true, scauld knave, when God's will is: I will desire you to live in the mean time, and eat your victuals: come, there is sauce for it. [*Strikes him.*] You called me yesterday mountain-squire, but I will make you to-day a squire of low degree. I pray you, *fa'll to*: if you can mock a leek, you can eat a leek. [40]

*Gow.* Enough, captain: you have *astonished* him.

*Flu.* I say, I will make him eat some part of my leek, or I will peat his pate four days. Bite, I pray you; it is good for your *green wound*, and your ploody *coxcomb*.

*Pist.* Must I bite?

*Flu.* Yes, certainly, and out of doubt and out of question too, and ambiguities.

*Pist.* By this leek I will most horribly revenge: I eat, and eat, I swear—

*Flu.* Eat, I pray you: will you have some more sauce to your leek? there is not enough leek to swear by. 52

*Pist.* *Quiet* thy cudgel! thou dost see I eat.

*Flu.* Much good do you, *scauld* knave, heartily. Nay, pray you, throw none away; the skin is good for your broken *coxcomb*. When you take occasions to see leeks hereafter, I pray you, make at 'em; that is all.

*Pist.* Good.

*Flu.* Ay, leeks is good: hold you, there is a *groat* to heal your pate. 61

*Pist.* Me a groat!

*Flu.* Yes, verily and in truth, you shall take it; or I have another leek in my pocket, which you shall eat.

*Pist.* I take thy groat in *earnest* of revenge.

*Flu.* If I owe you anything, I will pay you in cudgels: you shall be a *woodmonger*, and buy nothing of me but cudgels. God b' wi' you, and keep you, and heal your pate. [*Exit.* 70]

*Pist.* All hell shall stir for this.

*Gow.* Go, go; you are a counterfeit cowardly

*set to work and  
eat the leek  
confounded,  
amazed, stunned*

*fresh wound  
just received  
a head*

*keep quiet=i.e.  
do not use  
b scurvy  
head*

*four pence*

*as pledge money  
timber merchant*

KING HENRY V. sc. I.

knave. Will you mock at an ancient tradition, begun upon an honourable *respect*, and worn as a memorable trophy of predeceased valour and dare not *avouch* in your deeds any of your words? I have seen you *gleeking* and *galling* at this gentleman twice or thrice. You thought, because he could not speak English in the native *garb*, he could not therefore handle an English cudgel: you find it otherwise; and henceforth let a Welsh correction teach you a good English *condition*. Fare ye well.

*consideration*

*support*  
*jesting*  
*a scoffing*  
*manner*

*disposition*

[*Exit.*  
*Pist.* Doth fortune play the *huswife* with me now?

*hussy, jilt*

News have I, that my *Nell* is dead i' the *spital* Of malady of France;

*Mrs. Quickly*  
*b hospital*  
*at her inn*  
*c refuge, retreat*

And *there* my *rendezvous* is quite cut off. Old I do wax; and from my weary limbs Honour is cudgelled. Well, bawd I'll turn, And *something lean* to *cutpurse of quick hand*. 90 To England will I steal, and there I'll steal; And patches will I get unto these *cudgell'd* scars, And swear I got them in the *Gallia* wars. [*Exit.*]

*have a leaning*  
*d become a dex-*  
*trous pick-*  
*pocket*  
*e inflicted by*  
*Fluellen's*  
*cudgel*  
*f French*

SCENE II. *France. A royal palace.*

*Enter, at one door, KING HENRY, EXETER, BEDFORD, GLOUCESTER, WARWICK, WESTMORELAND, and other Lords; at another, the FRENCH KING, QUEEN ISABEL, the PRINCESS KATHERINE, ALICE, and other Ladies; the DUKE OF BURGUNDY, and his train.*

*K. Henry.* <sup>1</sup>Peace to this meeting, *wherefore* we are met!

*for which*

Unto our brother France, and to our sister, Health and <sup>2</sup>fair time of day; joy and good wishes To our most fair and princely cousin Katherine; And, as a branch and member of this royalty, By whom this great assembly is *contrived*,

*Queen Isabel*

*planned, ar-*  
*ranged*

<sup>1</sup> Peace for which we are met be to this meeting.

<sup>2</sup> ["All hail sweet madam, *fair time of day*" (*Love's Labour's Lost*, v. ii. 399)].



We do salute you, duke of Burgundy;  
And, princes French, and peers, health to you all.

*Fr. King.* Right joyous are we to behold  
your face,

Most worthy brother England; *fairly* met: 10 *auspiciously*  
So are you, princes English, every one.

*Q. Isabel.* So happy be the issue, brother  
England,

Of this good day and of this gracious meeting,  
As we are now glad to behold your eyes;  
Your eyes, which hitherto have borne in them  
Against the French, that met them in their *bent*,  
The fatal <sup>a</sup>*balls* of murdering basilisks:

The venom of such looks, we fairly hope,  
Have lost their quality; and that this day  
Shall change all <sup>b</sup>*griefs* and <sup>c</sup>*quarrels* into love. 20

*K. Henry.* To cry amen to that, thus we appear.

*Q. Isabel.* You English princes all, I do salute  
you.

*Bur.* My duty to you both, <sup>d</sup>*on* <sup>e</sup>*equal* love  
Great kings of France and England! That I have  
labour'd,

With all my wits, my pains and strong endeavours,  
To bring your most imperial *majesties*  
Unto this bar and royal interview,  
Your mightiness on both *parts* best can witness.

Since then my *office* hath so far prevail'd 30

That, face to face and royal eye to eye,  
You have *congregated*, let it not disgrace me,  
If I demand, before this royal view,

What *rub*, or what impediment there is,  
Why that the naked, poor and mangled Peace,

Dear nurse of arts, plenties, and joyful births,  
Should not in this best garden of the world,

Our fertile France, *put up* her lovely visage?  
Alas, she hath from France too long been chased,

And all her *husbandry* doth lie <sup>f</sup>*on* heaps, 40

<sup>1</sup>Corrupting in <sup>g</sup>*it* own fertility.

Her vine, the merry cheerer of the heart,

(1) glance of the  
eye

(2) aim of a  
cannon

<sup>a</sup> (1) eye balls

(2) cannon balls  
<sup>b</sup> grievances

<sup>c</sup> causes of dis-  
pute

<sup>d</sup> as the result of  
<sup>e</sup> i.e. the same  
measure of  
allegiance to  
both kings  
mightinesses

*sides*  
i.e. as mediator  
between you

*greeted one*  
*another*

*hindrance* (see  
II. ii. 188)

*lift*

*cultivation* of  
*the land*

<sup>f</sup> in

<sup>g</sup> its

<sup>1</sup> Produces a crop of wild growth from being untilled.

Unpruned dies ; her hedges *even-pleached*,  
 Like prisoners wildly over-grown with hair,  
 Put forth disorder'd twigs : her *fallow leas*  
 The darnel, hemlock and rank fumitory,  
 Doth *root upon*, while that the *coulter* rusts,  
 That should *deracinate* such *savagery* ;  
 The even mead, that *erst* brought sweetly forth  
 The *freckled* cowslip, burnet, and green clover,  
<sup>1</sup>Wanting the scythe, all *uncorrected*, *rank*, 50  
 Conceives by idleness, and *nothing teems*  
 But hateful docks, rough thistles, *kecksies*, burs,  
 Losing both beauty and utility.  
 And as our vineyards, fallows, meads, and hedges,  
*Defective in their natures*, grow to wildness,  
 Even so our houses and ourselves and children,  
 Have lost, or do not learn for want of time,  
 The sciences that should become our country ;  
<sup>2</sup>But grow like savages,—as soldiers will  
 That nothing do but meditate on blood,— 60  
 To swearing and stern looks, *defused* attire,  
 And every thing that seems unnatural.  
 Which to *reduce* into our former *favour*,  
 You are assembled : and my speech entreats  
 That I may know the *let*, why gentle Peace  
 Should not expel these inconveniences  
 And bless us with her former qualities.

*K. Henry.* If, Duke of Burgundy, you *would* the  
 peace,

*Whose want* gives growth to the imperfections  
 Which you have cited, you must buy that peace 70  
 With full accord to all our just demands ;  
 Whose *tenours* and *particular effects*  
 You have *enscheduled* briefly, in your hands.

*Bur.* The king hath heard them ; to the which,  
 as yet,

There is no answer made.

*K. Henry.* Well then the peace,  
 Which you before so *urged*, lies in his answer.

*Fr. King.* I have but with a *cursorary* eye

*evenly trimmed*

*untilled pas-  
tures*

*take root in*  
<sup>a</sup> *plough share*  
<sup>b</sup> *uproot*  
<sup>c</sup> *wild growth*  
<sup>d</sup> *formerly*  
<sup>e</sup> *spotted*  
<sup>f</sup> *untilled*  
<sup>g</sup> *of luxuriant*  
*growth*  
<sup>h</sup> *brings forth*  
*nothing*  
<sup>i</sup> *hemlocks*  
<sup>k</sup> *wanting in their*  
*proper quali-  
ties*

*disordered*

*bring back*  
<sup>l</sup> *outward*  
*appearance*  
*impediment*

*desire*

*the want of*  
*which*

*general purport*  
<sup>n</sup> *several details*  
<sup>o</sup> *set down in a*  
*schedule*

*pressed*  
*cursorily, hasty*

<sup>1</sup> Through not being mown at the proper season.

<sup>2</sup> But like savages become inclined (*grow to*) to swearing and stern looks,

O'er glanced the articles ; *pleaseth* your grace  
To appoint some of your council *presently*  
To sit with us once more, with better heed 80  
To re-survey them, we will *suddenly*  
Pass our *accept*, and *peremptory* answer.

*may it please*  
*immediately*

*quickly, speedily*  
*give*  
*a acceptance*  
*b decisive, positive*

*K. Henry.* Brother, we shall. Go, uncle Exeter,  
And brother Clarence, and you, brother Gloucester,  
Warwick and Huntingdon, go with the king ;  
And take with you free power to ratify,  
Augment, or alter, as your wisdoms best  
Shall see *advantageable* for our dignity,  
Anything in or out of, our demands,  
And we'll *consign* thereto. Will you, fair sister, 90  
Go with the princes, or stay here with us ?

*advantageous*

*consent, lit. sign*  
*with others*

*Q. Isabel.* Our gracious brother, I will go with  
them :

*Haply* a woman's voice may do some good,  
When articles *too nicely* urged be *stood on*.

*perchance*  
*with too great*  
*particularity*  
*c insisted upon*

*K. Henry.* Yet leave our cousin Katharine here  
with us :

She is our *capital* demand, comprised  
Within the *fore-rank* of our articles.

*chief*  
*foremost*  
*full permission*

*Q. Isabel.* She hath *good leave*.

[*Exeunt all except Henry, Katharine, and Alice.*]

*K. Henry.* Fair Katharine, and most fair !  
Will you *vouchsafe* to teach a soldier terms 100  
Such as will enter at a lady's ear  
And plead his love-suit to her gentle heart ?

*condescenda*

*Kath.* Your majesty shall *mock at me* ; I  
cannot speak your *England*.

*is making fun*  
*of*  
*d English*  
*language*  
*i.e. in broken*  
*English*

*K. Henry.* O fair Katherine, if you will love  
me soundly with your French heart, I will be glad  
to hear you confess it *brokenly* with your English  
tongue. Do you like me, Kate ?

*Kath.* Pardonnez-moi, I cannot tell vat is  
'like me.' 110

*K. Henry.* An angel is like you, Kate, and  
you are like an angel.

*Kath.* Que dit-il ? que je suis semblable à les  
anges ?

*Alice.* Oui, vrayment, sauf votre grace, ainsi dit-il.

*K. Henry.* I said so, dear Katherine; and I must not blush to affirm it.

*Kath.* O bon Dieu! les langues des hommes sont pleines de tromperies. 120

*K. Henry.* What says she, fair one? that the tongues of men are full of deceits?

*Alice.* Oui, dat de tongues of demans is be full of deceits; dat is *de princess*.

*K. Henry.* The princess is the better English-woman. I'faith, Kate, my wooing is fit for thy understanding: I am glad thou canst speak no better English; for, if thou couldst, thou wouldst find me such a plain king that thou wouldst think I had sold my farm to buy my crown. I know no ways to *mince it in love*, but *directly* to say 'I love you': then if you urge me farther than to say 'do you in faith?' *I wear out my suit*. Give me your answer; i'faith, do and so *clap hands* and *a bargain*: how say you, lady? 135

*Kath.* Sauf votre honneur, me understand vell,

*K. Henry.* Marry, if you would put me to verses or to dance for your sake, Kate, why you *undid me*: for the one, I have neither words nor *measure*, and for the other, I have no strength in *measure*, yet a reasonable *measure* in strength. If I could win a lady at leap-frog, or by vaulting into my saddle with my armour on my back, under the correction of bragging be it spoken, I should quickly leap into a wife. Or if I might *buffet* for my love, or *bound* my horse for her favours, I could *lay on* like a butcher, and sit like a jack-an-apes, never off. But, before God, Kate, I cannot look *greenly* nor gasp out my eloquence, nor I have no cunning in protestation; only *down-right* oaths, which I never use till urged, nor never break for urging. If thou canst love a fellow of this temper, Kate, whose face is not worth sun-burning, that never looks in his glass for love of anything he sees there, let thine eye

what the princess says

to make love in mincing, affected accents

a straightfor-wardly

b I have no more words in which to press my suit

c join hands

d make the bargain

e would undo metre, verses

g dancing

h amount of box

i.e. object of my love

i make bound

k give blows

foolishly, sheepishly

straightforward, plain

*be thy cook.* I speak to thee *plain* soldier: if thou canst love me for this, take me; if not, to say to thee that I shall die, is true; but for thy love, by the Lord, no; yet I love thee too. And while thou livest, dear Kate, take a fellow of plain and *uncoined constancy*; for he perforce must do the right, because he hath not the gift to woo in other places: for these fellows of infinite tongue, that can rhyme themselves into ladies' favours, they do always reason themselves out again. What! a speaker is but a prater; a rhyme is but a ballad. <sup>1</sup>A good leg will <sup>b</sup>*fall*; a straight back will stoop; a black beard will turn white; a curled pate will grow bald; a fair face will wither; a full eye will wax hollow; but a good heart, Kate, is the sun and the moon; or rather, the sun and not the moon; for it shines bright and never changes, but keeps *his* course truly. If thou would have such a one, take me; and take me, take a soldier; take a soldier, take a king. And what sayest thou then to my love? speak my *fair*, and *fairly*, I pray thee. 177

*Kath.* Is it possible dat I sould love de enemy of France?

*K. Henry.* No; it is not possible you should love the enemy of France, Kate: but, in loving me, you should love the friend of France; for I love France so well, that I will not part with a village of it; I will have it all mine: and, Kate, when France is mine and I am yours, then yours is France and you are mine.

*Kath.* I cannot tell vat is dat. 187

*K. Henry.* No, Kate? I will tell thee in French: which I am sure will hang upon my tongue like a new-married wife about her husband's neck, hardly to be *shook* off. Je quand sur le possession de France, et quand vous avez le possession de moi,—let me see what then?

*make me acceptable to you  
as a plain*

*like sterling  
gold that has  
received no  
impression,  
i.e. I am one  
who has not  
made love to  
anyone else;  
you are my  
first love  
fall off, shrink,  
and so lose  
shape*

*my fair one  
favourably  
my suit*

*shake*

<sup>1</sup> ["His youthful hose, well saved, a world too wide for his shrunk shank" (A.Y.L., II. vii. 160).]

*Saint Dennis* be my *speed*!—donc votre est France, et vous êtes mienne. It is as easy for me, Kate, to conquer the kingdom as to speak so much *more* French: I shall never move thee in French, unless it be to laugh at me. 198

*Kath.* Sauf votre honneur, le François que vous parlez, il est meilleur que l'Anglois lequel je parle.

*K. Henry.* No, faith, is't not, Kate: but thy speaking of my tongue, and I thine, most *truly*—*falsely*, must needs be granted to be *much* at one. But, Kate, dost thou understand thus much English, canst thou love me? 198

*Kath.* I cannot tell.

*K. Henry.* Can any of your neighbours tell, Kate? I'll ask them. Come, I know thou lovest me; and at night, when you come into your closet, you'll question this gentlewoman about me; and I know, Kate, you will, to her dispraise those parts in me that you love with your heart: but, good Kate, mock me mercifully; the rather, gentle princess, because I love thee *cruelly*. If ever thou *beest* mine, Kate, as I have a saving faith within me tells me thou shalt, I get thee with *scambling*. and thou must therefore needs prove a good soldier-breeder: shall not thou and I, *between* Saint Denis and St. George, compound a boy, half French, half English, that shall go to *Constantinople* and take the Turk by the beard? shall we not? what sayest thou, my fair *flower-de-luce*? 206

*Kath.* I do not know dat.

*K. Hen.* No; 'tis hereafter to know, but now to promise: do but now promise, Kate, you will *endeavour* for your French part of such a boy; and for my English *moiety* take the word of a king and a bachelor. How answer you, la plus belle Katharine du monde, mon très cher et devin déesse? 223

*Kath.* Your majestee have fausse French enough to deceive de most sage demoiselle dat is en France. 230

*the patron saint  
of France  
a help*

*with good faith,  
but in broken  
language  
b much the same*

*extremely, i.e.  
passionately  
scrambling  
(l. i. 4)  
by the help of  
both saints  
anachronism*

*fleur-de-lis,  
the emblem  
of France*

*do your best  
half*

<sup>1</sup>["If thou *beest* Stephano, touch me" (*Temp.* II. ii. 104)].

*K. Henry.* Now, fie upon my false French !  
By mine honour, in true English, I love thee, Kate :  
by which honour I dare not swear thou lovest me ;  
yet my blood begins to flatter me that thou dost,  
notwithstanding the poor and *untempering* effect of  
my visage. Now, *beshrew* my father's ambition !  
he was thinking of civil wars when he got me :  
therefore was I created with a stubborn *outside*,  
with an aspect of iron, *that*, when I come to woo  
ladies I *fright* them. But, in faith, Kate, the  
*elder I wax*, the better I shall appear : my comfort  
is, that old age, that *ill layer up* of beauty, can do  
no more *spoil* upon my face : thou hast me, if thou  
hast me, at the worst ; and thou shalt wear me,  
if thou wear me, better and better : and therefore  
tell me, most fair Katherine, will you have me ?  
Put off your maiden blushes ; *avouch* the thoughts  
of your heart with the looks of an empress ; take  
me by the hand, and say ' Harry of England, I am  
thine ' : which word thou shalt no sooner bless  
mine ear *withal*, <sup>b</sup>but I will tell thee aloud, ' England  
is thine, Ireland is thine, France is thine, and  
Henry Plantagenet is thine ' ; who, though I  
speak it before his face, if he be not *fellow* with  
the best king, thou shalt find the best king of good  
fellows. Come, your answer in <sup>c</sup>*broken* <sup>d</sup>*music*, for  
thy voice is music and thy English only ;  
therefore, queen of all, Katherine, <sup>e</sup>*break thy mind*  
to me in broken English wilt thou have me ? 261

*Kath.* Dat is as it shall please de roi mon père.

*K. Henry.* Nay, it will please him well, Kate ;  
it shall please him, Kate.

*Kath.* Den it shall also content me.

*K. Henry.* Upon that I kiss your hand, and I  
call you my queen.

*Kath.* Laissez, mon seigneur, laissez, laissez :  
ma foi, je ne veux point que vous abaissiez votre  
grandeur en baisant la main d'une devotte indigne  
seigneurie indigne serviteur : excusez-moi, je vous  
supplie, mon très puissant seigneur. 272

*not producing  
the desired  
effect*

<sup>a</sup> *a curse on  
appearance  
so that  
frighten  
older I grow  
bad preserves  
damage*

*confess*

*with  
<sup>b</sup> than*

*equal*

<sup>c</sup> *broken English*  
<sup>d</sup> *musical voice*  
*open thy heart*

[“ But we shall meet and *break our minds* at large ” (I. Hen. VI., I. iii. 81)],

*K. Henry.* Then I will kiss your lips, Kate.

*Kath.* Les dames, et demoiselles pour être baisées devant leur nocés, il n'est pas la coutume de France.

*K. Henry.* Madam my interpreter, what says she?

*Alice.* Dat it is not be de fashion pour les ladies of France,—I cannot tell what is baiser en English.

*K. Henry.* To kiss. 281

*Alice.* Your majesty entendre better que moi.

*K. Henry.* It is not a fashion for the maids in France to kiss before they are married, would she say?

*Alice.* Oui, vrayment.

*K. Henry.* O Kate, *nice customs curtsy to great kings.* Dear Kate, you and I cannot be confined within the *weak list* of a country's fashion: we are the makers of manners, Kate; and the liberty that *follows our places* stops the mouths of all *find-faults*; as I will do yours, for upholding the *nice fashion* of your country in denying me a kiss: therefore, patiently and *yielding*. [*Kissing her.*] You have witchcraft in your lips, Kate: there is more eloquence in a sugar touch of them than in the tongues of the French council; and they *should* sooner persuade Harry of England than a general petition of monarchs. Here comes your father. 299

*foolish customs  
give way  
before  
slight barrier  
a attends our  
positions  
b fault-finders  
c strict etiquette*

*yieldingly*

*would*

*Re-enter the French KING and his QUEEN,  
BURGUNDY, and other Lords.*

*Bur.* God save your majesty! My royal cousin, Teach you our princess English?

*K. Henry.* I would have her learn, my fair cousin, how perfectly I love her: and that is good English.

*Bur.* Is she not apt?

*K. Henry.* Our tongue is rough, coz, and my *condition* is not smooth; so that, having neither the voice nor the heart of flattery about me, I cannot so conjure up the spirit of love in her, that he will appear in his true likeness. 310

*quick to learn*

*disposition*



*Bur.* Pardon the frankness of my mirth, if I answer you for that. If you would conjure in her, you must make a circle; if conjure up love in her in his true likeness, he must appear naked and blind. Can you blame her then, being a maid yet rosed over with the virgin crimson of modesty, if she deny the appearance of a *naked blind boy* in her naked seeing self? It were, my lord, a hard condition for a maid to *consign* to.

*K. Henry.* Yet they do *wink* and yield, as love is blind and enforces. 321

*Bur.* They are then excused, my lord, when they see not what they do.

*K. Henry.* Then, good my lord, teach your cousin to consent winking.

*Bur.* I will *wink* on her to consent, my lord, if you will teach her to know my meaning: for maids, well summered and warm kept, are like flies at *Bartholomew-tide* blind, though they have their eyes; and then they will endure handling, which before would not abide looking on. 331

*K. Henry.* *This moral ties me over* for a time and a hot summer; and so I shall catch the fly, your cousin, in the latter end and she must be blind too

*Bur.* As love is, my lord, before it loves.

*K. Henry.* It is so: and you may, some of you, thank love for my blindness, who cannot see many a fair French city for one fair French maid that stands in my way.

*Fr. King.* Yes my lord, you see them *perspectively*, the cities turned into a maid; for they are all *girdled* with *maiden* walls that war hath never entered. 343

*K. Henry.* Shall Kate be my wife?

*Fr. King.* So please you.

*K. Henry.* I am content; so the maiden cities you talk of may *wait on* her: so the maid that stood in the way for my wish shall show me the way to my will.

*Cupid, the god  
of love*

*agree  
shut their eyes*

*give her the  
hint*

*St. Bartholo-  
mew's day,  
August 24th*

*the application  
of this moral  
compels me to  
wait till*

*'perspective'  
encircled  
a never captured*

*provided that  
accompany her,  
and so come  
to me*

<sup>1</sup>["Like *perspectives* which rightly gazed upon show nothing but confusion, eyed awry distinguish form" (*Rich. II.* II. ii. 18)].

*Fr. King.* We have consented to all *terms of reason*. 350

*reasonable conditions*

*K. Henry.* Is't so, my lords of England?

*West.* The king hath granted every article: His daughter first, and then in sequel all, According to their *firm proposed natures*.

*the tenour so decidedly laid down by you*

*Exe.* Only he hath not yet subscribed this: Where your majesty demands, that the King of France, having any occasion to write for matter of grant, shall name your highness in this form and with his addition, in French. "Notre très cher fils Henri roi d'Angleterre, heritier de France; and thus in Latin,—*"Præclarissimus filius noster Henricus, rex Angliæ, et hæres Franciæ."* 362

*Fr. King.* Nor this I have not, brother, so denied, But your request shall make me let it pass.

*K. Henry.* I pray you then, in love and *dear alliance*,

*close*

Let that one article *rank* with the rest;  
And thereupon give me your daughter.

*go along with and then I shall*

*Fr. King.* Take her, fair son, and from her blood raise up

Issue to me; that the contending kingdoms  
Of France and England, whose very shores look pale  
With *envy* of each other's happiness, 371  
May cease their hatred, and this *dear conjunction*  
Plant *neighbourhood* and Christian-like *"accord"*  
In their sweet bosoms, *that never war* advance  
His bleeding sword 'twixt England and fair France.

*hatred union of hearts friendliness concord, harmony so that war may never*

*All.* Amen!

*K. Henry.* Now, welcome, Kate: and bear me witness all,

That here I kiss her as my sovereign queen.

[*Flourish.*

*Q. Isabel.* God, the best maker of all marriages,  
Combine your hearts in one, your realms in one!  
As man and wife, being two, are one in love, [380  
So be there 'twixt your kingdoms such a *"spousal"*  
That never may *"ill office"*, or fell jealousy,  
Which troubles oft the bed of blessed marriage,  
*"Thrust"* in between the *"paction"* of these kingdoms,

*b marriage c malicious interference of evilly disposed persons d thrust itself in e agreement, contract*

To make divorce of their incorporate league ;  
 That English may as French, French *Englishmen*, | *as Englishmen*  
 Receive each other. God speak this Amen !

*All.* Amen !

*K. Henry.* Prepare we for our marriage : on  
 which day, 390

My lord of Burgundy, we'll take your oath,  
 And all the peers', for surety of our leagues.  
 Then shall I swear to Kate, and you to me ;  
 And may our oaths well kept and *prosperous* be !  
 [*Sennet. Exeunt.*]

*happy in their  
 result*

### EPILOGUE.

*Enter* CHORUS.

Thus far, with rough and *all unable* pen,  
 Our *abending* author hath pursued the story,  
 In little *broom* confining mighty men,  
 Mangling by *cstarts* the full course of their glory.  
 Small time, but in that small, most greatly liv'd  
 This star of England : Fortune made his sword ;  
 By which the world's *dbest garden* he *eachieved*  
 And of it left his son imperial lord.  
 Henry the sixth, in *infant bands* crown'd king  
 Of France and England, did this king succeed ; 10  
 Whose state so many had the *smanaging*,  
 That they lost France and made his England bleed :  
 Which oft our stage hath shown ; and, for their sake,  
 In your fair minds let *hthis* *iacceptance* *ktake*. [*Exit.*]

*altogether  
 unequal to the  
 undertaking  
 bowed down by  
 the weight of  
 his subject  
 space, i.e. of  
 the theatre  
 fits and starts  
 France  
 won  
 swaddling  
 clothes  
 management of  
 this play  
 favour  
 receive*

# ADDITIONAL NOTES.

## PROLOGUE.

*Prologue, a preface, especially verses spoken before a dramatic performance, and introductory to it. The term is also used as designating the person who pronounced the Prologue.*

*The performance of a play was announced by a flourish of trumpets (see viii.). At the third flourish the Prologue entered, always clad in black, and adopting a humble demeanour, intended to denote submission to the will of the audience.*

*Chorus was another name given to the person delivering the Prologue, and differed from the chorus in the ancient Greek drama.*

### The Greek Chorus

- (1) *Was composed of many persons,*
- (2) *Was lyric in character,*
- (3) *Was on the stage during the representation of the play,*
- (4) *By means of its leader could maintain a dialogue with the actor,*
- (5) *Was used to comment upon the action of the play.*

*The Prologue or Chorus of Shakespeare was a single person, alone on the stage, who spoke the introductory verses and then retired.*

*Peculiarity of the Chorus in Henry V. He speaks a prologue not only at the opening of the play, but as a prelude to each Act.*

### The Office of the Chorus in Henry V.

1. *Generally to explain the action of the play, and to narrate the events which are supposed to have taken place between the Acts.*
2. *To appeal to the imagination of the audience, by describing in words the voyages, battles and sieges which it was impossible to represent upon the stage. There are many allusions to these duties of the Chorus in the different prologues: e.g.*

- "Let us, ciphers to this great account, on your imaginary forces work."*
- "Jumping o'er times;"*
- "Turning the accomplishment of many years into an hour glass;"*
- "We'll digest the abuse of distance, force a play;"*
- "The scene is now transported, gentles, to Southampton;"*
- "To France shall we convey you safe;"*
- "Charming the narrow seas to give you gentle passage;"*
- "Suppose that you have seen (and here follows a description of the fleet, etc.)."*  
*Apologizing for the representation of the battle of Agincourt by "four or five most vile and ragged foils;"*
- "Myself have played the interim, by remembering you 'tis past."*

### The Opening Chorus has a twofold object—

- (1) *It is apologetic; it confesses inability to adequately represent the "vast fields of France," or to worthily describe the contest between France and England;*
- (2) *It strikes the key note of the play.*  
*"Then should the warlike Harry, like himself  
Assume the port of Mars."*

*Thus asserting that the central figure in the drama is Henry himself.*

## I.—PROLOGUE.

4. **The Swelling Scene**, *i.e.* increasing in interest and splendour.
7. **Leashed in**. King Henry is represented as a huntsman controlling the three hounds "famine," "sword" and "fire" in a leash. The dogs crouch at his feet eager to start forward, but waiting their master's pleasure ere dashing out on their prey.
11. **Cockpit**. A pit in which cock-fights took place. The Phoenix Theatre in Drury Lane had formerly been a cockpit. We still keep the name in the 'pit' of a modern theatre. A contemptuous epithet for the Globe Theatre. Such a small area was more fitted for a cock-fight than for the stage on which to represent the battle of Agincourt.
13. **Wooden O**. The Globe Theatre, on the Bankside, where the Play of Henry V. was first performed. It was built in 1599, and burnt down in 1613. Like all theatres of the Elizabethan age it was built of wood and circular within. The Globe was externally octagonal (see also p. xlvii.).
14. **Affright the air**. A poetical exaggeration, descriptive of the terror inspired into the French by the English arms.
15. **O pardon!** Pardon us, and permit us so to work on your imagination, that in our little theatre and our small stock of actors you may in your thoughts see mighty armies and great battles.
15. **Crooked figure**. A cipher, which by being placed to the right of a digit increases its value tenfold.
21. **High upreared and abutting fronts**. Descriptive of England and France facing each other and only parted by the narrow strait of Dover. *High-upreared* = the cliffs of Dover; *abutting*, conveys the meaning (1) of close contiguity, (2) of butting at each other like goats or rams.
29. **Jumping o'er times**. As the period of the play stretches from 1414 to 1429, there would necessarily be long spaces of time between the acts. The Chorus supplies the audience with the events that occur in these periods.

## ACT I.—SCENE I.

*Preliminary to the war and the appearance of the king. It exhibits:*

1. **The Action of the Clergy**. Fearing that the bill confiscating their property may pass into law, the Clergy have already offered large supplies for the prosecution of the war. Thus the Clergy are interested in pressing on the war to divert attention from Church questions, and in the next scene come forward naturally to justify the war on religious grounds.
2. **The Change in Henry**. In previous plays Prince Henry had been presented as a wild, reckless youth. The description by Canterbury of the change that had taken place prepares the audience for an ideal King.

*The scene may be either London or Leicester. The Parliament was held at Leicester (see Scene ii.). The Chorus (Act II. 2) says "The King is set out from London," so following Malone most editors fix the scene in London.*

1. **Self Bill.** The bill was brought forward in the second year of Henry's reign at a Parliament held at Leicester, April 30th, 1414. It was originally introduced in the reign of Henry IV. in the year 1410. According to Holinshed it was not pressed at the time "*by reason the King was then troubled by civil discord.*"
11. **Being valued thus.** Shakespeare follows Holinshed, almost in his very words, in stating the amount intended to be taken from the Church (see appendix 1721).
15. **Lazars.** This word, derived from the beggar Lazarus, in the parable (St. Luke xvi. 19, etc.), signifies diseased and sick poor, especially lepers.
19. **A Thousand Pounds by the Year.** "Twenty thousand pounds" (Holinshed). Shakespeare gives the interest on the principal at 5 per cent.
23. **The offending Adam.** Here is a reference to Genesis iii., when Adam was turned out of the Garden of Eden. *Offending Adam* = sinful inclinations.
54. **Scouring faults.** Sweeping them away as a river scours its banks. There may be a reference to the cleansing of the Augean stable by Hercules, who effected his object by turning the river Alpheus into it.
45. **Libertine,** not in the sense of leading a dissolute life, but as free to act as it pleases.
49. **Mute wonder.** *Mute* may be adjective, qualifying "wonder," or a noun in opposition to it.
59. **Popularity** here does not mean "popular with the people," but "mixing with people of the lower orders, and being familiar with them."
61. In Shakespeare's time the opinion was held that plants growing in proximity imparted their qualities to each other, and so plants were often placed near each other for the purpose of obtaining certain qualities. The strawberry was supposed to be an exception, and not to imbibe bad qualities from surrounding plants.
76. **Spiritual convocation.** Convocation is the technical term for a meeting of prelates and clergy = the Church Parliament.
87. **Some certain.** A redundant expression.
87. **Dukedoms.** By the Treaty of Bretigni in 1365, Edward III. retained the Dukedoms of Normandy, Touraine and Brittany, with the Earldoms of Anjou and Maine.

## ACT I.—SCENE II.

*As regards the working out of the plot this scene may be divided into two parts.*

1. **The Consultation.** *Shall war be declared?*  
*The Archbishop satisfies Henry that his claim is (a) legal, (b) just, and may be conscientiously made.*  
*Then Canterbury, Ely and Exeter appeal to the King's ambition.*  
*Westmoreland argues that the King 'hath cause and means and right.'*  
*Canterbury promises a 'mighty sum' of money from the Clergy.*  
*Henry prudently suggests that means must be taken to meet the Scots, who would take advantage of England being at war with France to invade the North.*  
*Canterbury suggests how this attack can be guarded against,*  
*Henry is satisfied and makes up his mind.*

2. The interview with the French ambassadors. *The cause of war is clearly stated.*

*The insulting message of the Dauphin rouses Henry to fiery rejoinder. The introduction of the message at this point is dramatically effective in enlisting the patriotism of the audience in favour of the King's cause.*

*As regards the King many traits in his character are displayed.*

1. His sense of responsibility. *He will not rashly awake the "sleeping sword of war."*
2. His sense of justice. *He will not put forward any illegal claim.*
3. His conscientiousness. *The claim may be legal, but it must also be just.*
4. His statesmanship and prudence. *The safety of the realm against Scottish invasion must be secured ere war is declared against France.*
5. A man of action. *His decision being made, he determines "to do or die."*
6. His open, frank character. *He would have the French ambassadors deliver their message "with frank and uncurbed plainness."*
7. His piety. *His fiery reply to the Dauphin is tempered by the reflection that all "lies within the will of God," to whom he will appeal, and he declares that occupied as his mind will be in expediting his preparations his thoughts towards God "will run before," i.e. take precedence of these preparations.*

*The speech of the Archbishop of Canterbury is taken almost verbatim from the Chronicles. The Archbishop gives the French side of the case and the reply on behalf of England.*

**The French case:**

- (1) *No woman shall succeed in Salique land.*
- (2) *Salique land was part of the realm of France.*
- (3) *Pharamond was the founder of the law.*

**England's reply:**

- (1) *The Salique land was in Germany, between Sala and the Elbe, and not in France.*
- (2) *The law was established there by Charles the Great four centuries after the death of Pharamond, so Pharamond could not have been the founder.*
- (3) *The law debarred women from the inheritance of estates, and had nothing to do with the throne of France which was not yet in existence.*
- (4) *Three cases had already occurred in French history of French Kings either deriving or strengthening their claims to the French throne by claiming descent through females, viz.*
  - (a) *Pepin, through Blithild, daughter of King Clothair.*
  - (b) *Hugh Capet, as heir to Lady Lingare, daughter of Charlemain.*
  - (c) *Lewis the Tenth, through his grandmother, Queen Isabel, the descendant of Lady Lingare.*

4. **Cousin**, not here a term of relationship, but a title of courtesy.
67. **Four hundred one and twenty years.** Shakespeare follows Holinshed. The error in taking 426 (l. 61) from 805 (l. 64) is apparent. The true interval is 379 years.
61. **Charles the Great** should be Charlemagne.
75. **Charlemain**, should be Charles the Bald.
77. **Lewis the Tenth**, should be Lewis the Ninth. Shakespeare follows Holinshed who is responsible for all three errors. Hall has Lewis the Ninth.

98. The reference is to Numbers xxvii. 8. "If a man die and have no son then shall ye cause the inheritance to pass unto his daughter."
101. **The bloody flag.** The signal of battle. The Roman general when intending to give battle hung the *vexillum* or red standard above his tent.
112. **With half their forces.** At Cressy, Edward III. divided his army into three divisions, of which two were engaged with the French, and the third was in reserve under the King himself. Edward refused to send any of the reserve to assist the Black Prince, and thus this part of the army took no part in the battle.
117. **You are their heir.** The real heir was Edmund great-grandson of Lionel third son of Edward III.
120. **May-morn.** Henry V. was born in 1387, and so was now in his 27th year.
148. The usual policy of the Scots, viz., to attack England whenever that country was engaged in war with France. Scotland was ever an ally of France from the reign of Edward I. to the reign of James I.
154. **Ill neighbourhood.** Neighbourhood = an adjacent country and its inhabitants (SCHMIDT).
160. **Impounded.** An allusion to the practice of seizing stray animals and putting <sup>1</sup> ~~in~~ <sup>in</sup> the pound, whence they <sup>of the</sup> ~~of the~~ <sup>of the</sup> must be taken out until they have paid a fine. So the King of Scots could not recover his freedom till he had paid a ransom.
161. **King of Scots.** David Bruce. Queen Philippa defeated the Scots at the battle of Neville's Cross, 1346, whilst Edward III. was absent in France. David Bruce was captured and conveyed as prisoner to France, where he was handed over to King Edward.
165. **Sumless.** *Less* = not able to be (ABBOTT), so, not able to be summed = countless, immeasurable.
171. **Sucks her princely eggs.** So in *As You Like It*. Jaques says, "I can suck melancholy out of a song, as a weasel sucks eggs" (*A. Y. L.*, ii. v. 15).
173. **Havoc,** not elsewhere is a verb in Shakespeare.
- 180-3. This simile is found in Cicero's *de Republica* II. 42. It is however impossible that Shakespeare was acquainted with the passage.
181. The different ranks in government, high, low, and lower, are yet like different voices in a part song. If the voices harmonize (i.e. are put into parts), they are in accord and in tune. High, low, lower = King, nobles, commons, the three estates of the realm.
186. **Butt.** A term in archery = the mark aimed at.
187. Malone has pointed out the similarity between this description of the bees and a passage in Lyly's *Euphues* (see p. 187).
193. **Venture trade** = take the risks of trading with foreign countries. "Merchant adventurers" was the name given to trading companies. The risks of navigation caused all foreign trade to be somewhat of a venture, or speculation.
197. **Emperor.** Shakespeare wrongly represents the queen-bee as a male. So does Virgil in the Georgics.



199. **Civil.** "Well-governed, peaceful" (SCHMIDT) = engaged in civil pursuits as distinguished from the warlike operations of the soldiers (l. 194).
210. **Dial.** Sun-dial, but Jaques refers to a watch when he says, "he drew a *dial* from his poke" (*A. Y. L.*, vii. 20).
227. **Almost kingly dukedoms.** France at this period was divided into many dukedoms, e.g. Burgundy, Normandy, Aquitaine, etc., whose rulers, though owing a kind of feudal allegiance to the king, were practically independent.
232. **Turkish mute.** The attendants or slaves in Turkey were often deprived of their tongues so that they could not divulge the secrets which they might hear.
233. **Waxen epitaph.** "Formerly, in England, it was customary, on the death of an eminent person, for his friends to compose short laudatory poems or epitaphs, and affix them to the hearse or grave with pins, paste, or wax" (HUDSON). But it is better to take the meaning to be "perishable as wax," especially as the quartos read "paper epitaph."
261. We may note the references to the game of tennis.
- Racket,** the bat of the striker.
- Set,** a certain number of games. The player who first wins the number of games fixed upon is said to win the set.
- Hazards** or Trous, were holes in the wall, into which the player endeavoured to strike the ball as thereby he would win the stroke. Thus to strike the *crown into the hazard* = to win the crown of France. If the hazard were on the floor of the court an additional insult to the French King is implied.
- Court,** the walled courts in which the game was played, about 90 feet by 30 feet.
- Chaces** were lines marked on the floor of the court.
- Also equivalent to the modern 'rally' signifying the duration of a struggle whilst the ball is kept in play by both parties. Probably the latter is the meaning here = hotly contested games.
282. **Gunstones.** Cannon balls were originally made of stone, not iron.

## II.—PROLOGUE.

*The Chorus serves a two-fold purpose.*

- (1) *To fill up the time taken up by the English preparations and negotiations with the French. During this interval, Cambridge, Scroop and Grey are bribed to assassinate the King.*
- (2) *To announce the change of scene from London to Southampton. This change does not take place till the second Scene in the Act, as the Chorus specially notes. "But, till the King come forth (i.e. appear on the stage), and not till then, unto Southampton do we shift our scene."*

7. **With winged heels, as English Mercuries.** Mercury, the messenger of the gods, had wings on his heels to assist him in quickly performing his mission. So the English nobles are represented with similar wings as denoting the celerity

with which they joined the king in his expedition against France.

8. **Sits Expectation.** This image is said to have been borrowed from a woodcut in the first edition of Holinshed.

9. **Hilts.** Shakespeare generally uses the plural form. **Hilt** means not the handle but the protection of the handle. In swords of the period this protection was a strong bar stretching out on both sides of the handle. This will explain the plural form.
19. **Kind.** Here in its original sense, "true to nature, natural."
20. **Fault** = defect, imperfection. Shakespeare here has in mind that a divided England meant Spain's opportunity.
22. **Corrupted men.** There is no historical evidence that they were bribed by the French. Their plot was to assassinate Henry and to put Edmund Mortimer upon the throne.

## ACT II.—SCENE I.

*A comic interlude serving (1) to relieve the play, (2) to introduce characters well known to the audience in previous plays.*

2. **Lieutenant.** Bardolph had been promoted. In 2 *Henry IV.*, II. iv. 162, he is only a corporal. Nym calls him corporal in the play (III. ii. 2).
9. **Toast-cheese.** A sword is often in jest termed a "*toasting fork*;" soldiers on a campaign might well use it for cooking food over a camp fire.
13. **Sworn brothers.** An allusion to the *fratres jurati* of the days of chivalry. *Frates jurati* were companions in arms, who had taken an oath to share each other's fortunes.
17. **Rest** = resolve, firm intention. A phrase taken from a game of cards called *primero*. It signifies that the player would stand by the cards then in his hand.
44. **Iceland dog.** A breed of rough, curly-haired dogs, of snappish temper, brought from Iceland, and much favoured by ladies as lap-dogs. The original spelling was "Island."
53. **An humour** = caprice, inclination. As ancient philosophers considered there were four elements, viz. fire, air, earth and water, so they regarded bile, blood, black-bile and phlegmas the four humours or essential fluids of the body. A man's temperament or disposition was supposed to be governed by the proportion in which the fluids were mixed.
60. A play upon Pistol's name. A foul pistol would be cleaned by a ramrod and a cloth. Nym would pierce Pistol with his sword as a pistol is cleaned by the ramrod, which in Shakespeare's time was called the "scouring-stick."
77. **Hound of Crete.** Pistol probably means bloodhound, and thus signifies that Nym is thirsting for his blood.
79. **Powdering-tub,** a tub for salting meat. Here it signifies the hot bath used for curing certain diseases.
80. **Cressid's kind.** For her falsehood to Troilus Cressida was smitten with leprosy. For the story of Cressida, see allusions, p. 143. Cressida became proverbial for faithlessness, so we have a double allusion, first to her faithlessness to Troilus, and secondly to her punishment.

81. **Doll Tearsheet.** A character in 2 *Henry IV.*, in which play she is sent to prison.
82. **Quondam Quickly** (*L. quondam*, formerly) = she who was formerly mistress Quickly, and is now the wife of Pistol.
91. **He'll yield the crow a pudding**, *i.e.* he will not live long and so will soon be food for crows. Some commentators see an allusion to dying on the gallows, *i.e.* being hanged.
92. **The king has killed his heart.** In this scene (see also l. 126 and l. 129). Shakespeare represents the death of Falstaff as being hastened by the conduct of Henry V. towards him. See the rebuke given by the Prince to Falstaff, in 2 *Hen. IV.*, V. v. 7.
106. **Sword is an oath.** It was customary to use a sword (the hilt being in the form of a cross), to take the oath.
124. **Quotidian tertian.** Quotidian fever is a fever which occurs every day. A *tertian* would occur every third day. Dame Quickly mixes up the medical terms which she does not understand.
126. **Hath run bad humours.** The harsh behaviour of the king towards Sir John has been mainly the cause of the knight's illness.
129. **Corroborate.** Pistol uses the word without understanding the meaning. In the same sentence he says the "heart" of Sir John is "fracted" = broken, and also "corroborate" = made strong.
131. **Career**, a term in horsemanship = to ride a horse at full speed for a definitely marked out distance.

## ACT II.—SCENE II.

*Southampton is assigned as the scene following the intimation in the Prologue to the Act. "The scene is now transported, gentles, to Southampton." According to Holinshed the conspiracy was discovered the night before the departure of the King.*

*The scene is highly dramatic. We may note the effects—*

- (a) *The hypocritical professions of loyalty on the part of the conspirators, whose plot is already known to the audience by means of the Prologue, rouse a feeling against them.*
- (b) *They pronounce their own doom by urging the King to punish the man who had rallied against him, and whom Henry pardons.*
- (c) *The sudden intimation to the conspirators of the King's knowledge of their intentions by his handing to them of the papers revealing the plot is most dramatic.*

*They are startled into a confession of guilt. The audience is satisfied of the justice of the sentence, and breathes freely now that the king is preserved from a danger which they see was so real.*

**The man that was his bedfellow** = Scroop. Shakespeare follows Holinshed closely, "The said lord Scroop was in such favour with the king, that he admitted him some time to be his bedfellow."

30. **Gall**, the bile, then bitterness of mind, rancour, as here.
33. **Office of our hand.** "If I forget thee, O Jerusalem, let my right hand forget her cunning" (Ps. cxxxvii.).

54. **Distemper** here refers to the effects of wine. "It was success of wine that set him on" (II. ii. 42).
106. **Yoke devils.** Devils working for the same purpose like two draught animals yoked to the same vehicle.
- Sworn to either's purpose** = pledged to assist each other to accomplish their designs.
120. **Dub** properly = to confer knighthood by a blow of the sword on the shoulder, thence to bestow a name.
122. Referring to 1 Pet. v. 8 (see p. 151).
134. **Complement.** We may note the qualities of disposition enumerated "grave and learned," "noble family," "religious," "constant in spirit." Scroop, says the king, has all these and in addition is adorned with a modest demeanour, and this outward expression gives the final touch making up the perfect man.
139. **Earnest** = money given in advance as a pledge of a greater sum to be paid when the person has fulfilled his part of the bargain.
188. **Rub.** A metaphor taken from the game of bowls. Any obstacle or impediment that might turn the bowl from its course was termed a rub,

## ACT II.—SCENE III.

*The Scene is London, for Mrs. Quickly would accompany Pistol to Staines. So this scene is in point of time anterior to the previous scene. The chief interest in the scene lies not in the departure of the three swash-bucklers, Bardolph, Nym and Pistol, but in the account of the death of Sir John Falstaff.*

- Before a Tavern.* Theobald suggested "before the Boar's Head at Eastcheap" which he assigns as the resort of Falstaff.
2. **Staines**, about 16 miles from London. It was the first stage on the road to Southampton. (WRIGHT).
10. **Arthur's bosom.** The hostess means, "Abraham's bosom."
11. **Finer end.** Some editors take this as a mistake on the part of the hostess for "final end." Others render "he made a finer end than could have been expected."
12. **Christom child.** The hostess means *chrism*. A *chrism* child was one which died within a month of its birth. The *chrism* was the white cloth set upon the head of a child anointed with chrism at its baptism, then it came to be taken for the white robe put upon the child, in which it was shrouded if it died within a month.
13. **At the turning of the tide.** It was a popular superstition amongst those living near the sea, that dying people expired at the turning of the tide. Dickens makes use of this belief in *David Copperfield*, where the death of Barkis occurs with "the going out of the tide."
29. **Sack** (F. *vin sec*, dry wine). A Spanish dry wine. During his lifetime Falstaff had indulged freely in sack, and so now on his death-bed calls out against it as having hastened his end.

35. **Carnation.** The hostess does not understand the boy, she imagines "incarnate" to mean a colour.
45. **The fuel, etc.** Bardolph had been in the service of Falstaff who had provided the liquor which had made his nose so fiery.
51. **Pitch and pay,** a proverbial expression signifying ready money payment. The origin of the phrase may be due to the payment for a pitch or stand for selling goods. Payment would be required in cash. The colloquial use of 'pitch' in this sense still remains.
53. The modern proverb is "Promises are like pie-crusts, made to be broken."
54. **Holdfast, etc.** Referring to the old proverb, "Brag is a good dog, but Holdfast is a better."
55. **Caveto.** Imperative of *L. cavere*, to beware. Pistol tells his wife to be cautious, and not trust her customers, but require payment in cash.
56. **Clear thy crystals.** Dry your eyes, but Johnson suggests, "wash your glasses," *i.e.* for your customers at the inn.

## ACT II,—SCENE IV.

*The Embassy of Exeter took place before, not after, the landing of Henry.*

*The French King was not present at the audience—he was insane at the time*

*The French are represented in Council deliberating on how they may meet the English. We may contrast the divided nature of their opinions with the solid nature of the deliberations of the English as described in Act I. Sc. ii. Whilst the Council is sitting, Exeter is introduced as bearing a demand from Henry to the French King to deliver the crown of France, with war as an alternative in case of refusal.*

12. **Late examples.** The French king is referring to the great defeats of Cressy and Poitiers, which were occasioned mainly by the fatal neglect of the French, *i.e.* in despising the English forces numerically inferior to their own. "*Fatal and neglected*" = fatally neglected, neglected to our destruction.
22. **Sick and feeble parts of France.** *Parts* = towns. *Sick* = those towns whose defences had fallen into decay. *Feeble* = those towns whose defences were weak.
25. **Whitsun morris dance.** A dance introduced into Spain by the Moors, hence the name Morris (*Morisco* = Moor). It formed part of the festivities on May day.
37. **The Roman Brutus.** Lucius Junius Brutus who pretended to be an idiot in order to save his life from the designs of Tarquinus Superbus who had already put his elder brother to death.
50. **Fleshed.** The metaphor is taken from the practice of training hounds on the flesh of the animals they are intended to chase. When a young fox-hound gets the first taste of a fox, he is still said to have been fleshed.

54. **Cressy battle fatally was struck.** "Where his great grandfather King Edward the Third a little before had striken the battle of Cressy" (HOLINSHED).
55. The **Embassy** of Exeter took place before, not after, war had been decided upon.
79. **Gift of heaven** = the success attending the English army at Poitiers = the fortune of war.
88. **Memorable line.** A genealogical tree; memorable = either (1) preserving the record of Henry's descent, or (2) worthy of notice on the part of the French king.
102. **Bowels**, considered as the seat of tenderness and compassion.
125. **Chide**, has here a double meaning (1) rebuke, (2) resound. The salvos of artillery, shall *resound* throughout France, and at the same time shall *rebuke* the Dauphin for his mocking jest.
126. **Ordnance** cannon, originally the size of the bore, and then the cannon itself.
133. **Mistress-court** = the chief or most important royal court in Europe. There is also a play on the double meaning of "court."

### III.—PROLOGUE.

*The Chorus fills up the time from the sailing of the King to the siege of Harfleur. The audience must imagine*

- (1) *the spectacle of the immense fleet crossing the Channel,*
- (2) *that the King of France has sent an ambassador to Henry offering the English King his daughter Katharine in marriage, with some inferior duchies as her dowry, and that the English King has refused the offer,*
- (3) *that the siege of Harfleur has begun.*

6. **Silken.** Suffix *en* signifies made of silk. So 'threaden' (l. 10) = made of thread.
15. **City.** The immense fleet is likened to a city, thus giving an idea of the number of the vessels and the vast army that was conveyed in them.
18. **Sternage** = stern of the vessel. Not found elsewhere in Shakespeare. The phrase = Fix your minds stedfastly astern of the fleet and follow it in imagination on its course to Harfleur.
24. **Choice - drawn**, selected carefully from a great number of volunteers.
30. **Katharine, etc.** These terms were offered to Henry when he was at Southampton (see HOLINSHED).
34. **Chambers.** Small cannon. The chamber containing the charge was detachable, hence the name. They were used on the stage. The Globe Theatre was burnt down by a discharge of them in 1613.

### ACT III.—SCENE I.

*The first three scenes of this Act represent the Siege of Harfleur.*

*Scene I. represents the King and the leaders—Henry in the act of cheering on his men.*

*There is an interval of more than a month between this scene and the last scene of Act II. The siege of Harfleur was commenced on August 17th, and the city surrendered on September 22nd.*

17. **Bend up.** "A metaphor from the bow" (JOHNSON) = stretch every nerve to the full extent, as the archer tightens his bow preparatory to action.

31 **The slips.** The leather thongs or leash in which greyhounds are held before being let loose after the game. The leash can be slipped so as to let the dogs free. The man holding the leash is still called

"the slipper." In a coursing match he does not slip the leash till both dogs have a sight of the hare and strain at the leash to get away.

32. **The game's afoot.** The animal has set off and now is the time to slip the hounds after it.

34. **Saint George,** the patron saint of England.

### ACT III.—SCENE II.

*The previous scene represented the chivalry of the army storming the breach. We now get a glimpse of the ordinary soldiers. The pot-caltant courage of Nym, Pistol and Bardolph is exposed. Fluellen, Gower, Macmorris and Jamy are types of Welsh, English, Irish and Scotch soldiers. These representatives of the four nationalities are introduced to indicate the popularity of the war.*

4. **Case of lives** = set of lives, as, a case of pistols; a case of knives.

5. **Plain-song,** the simple air of the song without variations.

26. **Bawcock.** "A term of endearment synonymous to *chuck*, but always masculine" (SCHMIDT).

47. **In Calais.** An obvious slip. The English had not yet taken Harfleur. Henry did not reach Calais till after the battle of Agincourt.

49. **Carry coals** = to pocket insults, to submit to any degradation i.e. to perform the lowest menial office.

### ACT III.—SCENE III.

*The capitulation of Harfleur. The governor has sounded a parley. Henry offers to be merciful if the town surrenders, but threatens, if further resistance is made, that he will sack the town.*

*The governor, disappointed of the succour which he had expected from the Dauphin, surrenders the town.*

*Henry proclaims that he will give the troops a night's rest in Harfleur, and then set out for Calais.*

### ACT III.—SCENE IV.

*There has been much controversy over this scene. Many critics reject it entirely, Gildon remarking "Why he should not allow her (Katharine) to speak in English."*

*The chief arguments in favour of the scene are—*

- (1) *It is necessary to fill up the interval between Scenes III. and V. In Scene V. we learn that Henry is on the march for Calais and has passed the Somme.*
- (2) *All Frenchmen in the play do not speak English, e.g. Pistol's captive, to whom the boy acts as interpreter.*
- (3) *The Play consists of comic scenes and serious scenes alternating.*
- (4) *Katharine is brought early upon the scene. It is natural to represent her as learning English, for she knows well that the question of a marriage between herself and Henry has been already a subject of discussion.*
- (5) *The audience would be entertained by the two French women. The words learnt by Katharine would give full scope for French gesticulation.*

- (6) *When Henry woos Katharine he presses his suit in English. Katharine's lessons in that language thus appear appropriate.*
- (7) *The Play is peculiarly void of female characters. Why should Shakespeare not take the opportunity of introducing the French princess?*
- (8) *We get a glimpse of Katharine's character.*  
 (a) *She has self-confidence.*  
 (b) *The idea of marriage with Henry is not distasteful to her. She will learn the English language in order to converse with the English King.*

### ACT III.—SCENE V.

*The scene has the authority of Holinshed (see p. 180-2).*

*It expresses the astonishment of the French leaders at Henry's audacity in marching across Fra. ce. Preparations are made to arrest his march, and thus the audience is prepared to expect an encounter between the two armies.*

5. **Sprays of us.** A reference to the conquest of England by the Normans, and their settlement in that country. The Dauphin therefore speaks of the English as "*sprays of us*," "*our scions*," "put in wild and savage stock," i.e., united with the Anglo-Saxon race by inter-marriage.
9. **Grafter** = the tree from which a scion or shoot is taken in order to graft it on another.
14. **Nook-shotten.** Several meanings have been suggested (1) full of corners, referring to the shape of the island of Great Britain (2) an island shot or thrust in a corner, separated from the rest of the world (3) an isle spawned in a corner (STAUNTON). This last suggestion is defended by a reference to "a shotten herring" (I. *Hen.* iv. 10-4), which is explained as being "a herring that has spent or shot its roe," Dr. Schmidt explains "shooting out into capes and necks of land, abounding in bays," which appears the best rendering. Whatever the meaning of the phrase, the Dauphin is speaking contemptuously of England.
14. **Albion**, a name for Britain, from the white colour of the chalk cliffs of its southern coast.
18. **Sodden water**, a contemptuous reference to English ale, termed *barley broth* in the following line. This beverage is as weak as water compared with French wine (l. 21).  
**Sodden water** = water boiled (with malt).
33. **Lavolta**, a whirling dance, a kind of waltz with high leaps.  
**Coranto**, a quick dance, a kind of gallop.
35. **Lofty runaways**, a double reference; lofty, to the *lavolta*, and runaway, to the *coranto* (l. 33).
51. **Low vassal seat.** The valleys are represented as lying at the foot of the Alps as vassals crouching before their lord. The mountains discharge their streams upon them.



59. **Sink** = a drain to carry off water. "Drop his heart into the sink of fear," is equivalent

to the modern "his heart is in his boots" or "his courage oozes out at his finger ends."

### ACT III.--SCENE VI.

*The seizure of the bridge over the Ternoise.*

*He intends to win France; a plundering soldiery would alienate the affections of those whom he hopes to make his subjects.*

2. **Bridge**, over the river Ternoise. The French endeavoured to break down the bridge to prevent the crossing of the English army, but Henry, learning their design, sent troops forward and secured the bridge.
5. **Duke of Exeter** was left in command of Harfleur. The chronicles record that he placed his lieutenant over the town and followed the King to Agincourt. Shakespeare follows the chronicles. In reality Exeter was not present at the battle.
31. **Muffler**, "a veil or wrapper worn by women over the lower part of the face" (WRIGHT).
41. **Pax**. Holinshed and Hall relate that a soldier having stolen a *pix* was hanged for the offence (see p. 179). Shakespeare makes use of the incident to describe the death of Bardolph.  
*Pax*, was a picture of Christ painted on wood or metal presented to the worshippers to be kissed.  
*Pix* was a box containing the host or consecrated wafer.
60. **Fig**, a term of contempt = I don't care that for your friendship—accompanying the words with a rude gesture.
62. **Fig of Spain**. "An expression of contempt, pretended to be of Spanish origin, which consisted in thrusting out the thumb between the first and second fingers" (SCHMIDT).
75. **Sconce**. "A *sconce* was a block-house or chief fortress, for the most part round in fashion like a head: hence the head is ludicrously called a *sconce*; a lantern was also called a *sconce*, because of its round form" (HUDSON). A *sconce* or *scance* now means a hastily thrown-up breastwork of earth, stones or trees.
80. **Beard of the general's cut**. The beard was cut in a particular style, to mark a person's rank or profession.
83. **Slanders of the age**. Men who disgrace the times in which they live.
120. **Bubukles**. A word coined by Fluellen, partly from *bubo*, partly from *carbuncle*, probably meaning a red pimple.
120. **Whelks**. A protuberance, a pustule, a pimple. *Whelk* is diminutive of *wheel*, a pimple, and so means a small pimple.

- 132 **Tucket**, a sound of a trumpet on the stage; it was used to herald the approach of an important personage.
133. **Habit**. The tabard or sleeveless coat, worn by heralds.
140. **Advantage, etc.** The French king cleverly makes excuse for his tardiness in meeting the English. To wait, till you take your foe at a disadvantage is better generalship than to make a rash attack at once.
144. **Cue**, a stage word. It means the tail end of the speech of one actor which is the sign for the succeeding speaker to utter his own lines.

## ACT III.—SCENE VII.

*Descriptive of the French camp before the battle. The over-confident French expect an easy victory. The Dauphin exhibits his vanity and frivolity.*

13. **Pasterns**, the part of a horse's limbs from the fetlock to the hoof. "So called because the horse at *pasture* was tethered by the *pastern*: the tether itself was called *pastene* in old French" (SKELAT).
- 23 **To dull elements** = earth and water. Ancient philosophers considered there were four elements—fire, air, earth and water. Fire and air were considered to preponderate in the higher natures; earth and water in the lower.
56. **Kern**. A light-armed Irish soldier.
57. **Hose**, not stockings, but long tight fitting trousers, from the hips to the ankles. **French hose** were loose wide trousers.
63. **Wears his own hair**. An allusion to the custom of wearing false hair.
118. **No body saw it but his lackey**. It = his courage, *i.e.* He dare not strike any one but his valet. Another suggestion is "that he concealed his courage so well that no one but his valet knows that it exists"—of course ironical.
118. **Hooded valour**. The hawk was kept hooded till allowed to fly at the game. Its first motion would be to bate = to flap the wings, to flutter; hence a pun on the two senses of "bate."
140. **Mope**. "To be in a state of unconsciousness, to move and act without the guidance of thought" (SCHMIDT).

## IV.—PROLOGUE.

*The Chorus describes the night before the battle. We have*

- (1) *The two armies encamped so close that they can discern each other in the light of the camp fires.*
- (2) *The French "do the low rated English play at dice."*
- (3) *The English patiently and sadly await the morn.*
- (4) *The King goes round his host, and his presence rouses the courage of his men.*

*There is an apology for the miserable equipment of the stage inadequate to represent the great battle, and finally a call is made upon the audience to once more exercise their imagination and to call to mind "true things by what their mockeries be."*

2. **Poring dark.** Poring = straining the eyes and yet seeing only the nearest things. An instance of transferred epithet = the darkness in which we pore.
7. **Secret whispers,** either the whispered conversation round the watch fires, or the passing of the watchword for the night.
9. **Umbered.** The shadows made by the fires cast a dark reflection upon their faces.
13. **Closing rivets.** Repairing the suits of armour, and also fitting them to the wearers in preparation for the coming fight. Douce says that it has reference also to fitting part of the armour when on. "Thus the top of the cuirass had a projecting bit of iron, that passed through a hole pierced through the bottom of the casque. When both were put on the smith or armourer presented himself with his riveting hammer, to close the rivet up, so that the party's head should remain steady, notwithstanding the force of any blow that might be given on the cuirass or helmet."
38. **Weary night.** The night which is the cause of the weariness of the soldiers is here itself termed weary.
43. **Largess** = money distributed as bounty. Here the King bestows not money but cheerful kindly looks upon his men.

#### ACT IV.—SCENE I.

*The English camp at Agincourt. The King encourages Gloucester, Bedford and Erpingham and then sallies into the camp, disguised, to debate with himself awhile. He meets first Pistol, then Fluellen and Gower, but is not recognized. Then he meets the three soldiers, Williams, Bates, and Court. A discussion ensues first on the situation of the army, and then on the responsibilities of monarchs. Williams challenges Henry, and the King good humouredly accepts the challenge.*

*The soliloquy of the King on ceremony is one of the most striking passages in the play.*

*The object of the scene is to show Henry's character. He recognizes*

- (1) *That the "King is but a man."*
- (2) *The true responsibilities of a monarch.*
- (3) *The worthlessness of ceremony.*
- (4) *The retributive character of divine justice.*

*In fact in this scene Henry exhibits the true nobility of his character. We see his inmost self—the King as a man.*

*The allusion to the usurpation of the crown by Henry IV. and the death of King Richard completes the thread and unites the tetralogy of Lancaster in the plays of Richard II., 1 and 2 Henry IV. and Henry V. This act of usurpation was at once the rise and fall of the Lancastrian dynasty.*

- 23 **Slough** = the skin of a snake, which it casts off annually, and by which act it is supposed to gain fresh vigour and activity.
40. **Pike**. A spear with a long heavy shaft, with which the infantry were armed. The weight of the shaft caused it to be carried usually at the trail.
109. **Ceremonies** = the outward forms of state, and also the badges of office.
111. **Higher mounted—stoop like wing**. A metaphor from falconry. **Higher mounting** = soaring to a higher pitch. When a hawk, after soaring or mounting aloft, darted down upon the prey, he was said to *swoop*.
147. **Children rawly left**. (1) hastily, suddenly (Johnson), or (2) "without due preparation or provision; or (3) young and helpless, like unfledged birds.
149. **Dispose of** = settle, arrange, in the technical sense of disposing of one's property by will.
172. **Bulwark**, *i.e.*, enlisting as soldiers, and thus evading the penalties of the law.
175. **Native punishment**. The context would indicate that the meaning here = punishment in their native land. Soldiers by joining an expedition to a foreign country would escape beyond the jurisdiction of the laws of their native land.
209. **Elder-gun**. A pop-gun made out of a piece of elder by removing the pith. The soldier means that the threat of never trusting the king again is of no more effect than the shot out of a pop-gun.
277. **Balm** = the unction or sacred oil with which the kings are anointed at their coronation.
277. **Ball**. The monarch holds a sceptre in the right hand, and a ball in the left, the latter a symbol of sovereignty = *i.e.* of his power over the earth, represented by the ball.
277. **Mace**. An emblem of authority, carried not only before sovereigns but also before other persons in authority:
312. **Richard's body**. Transferred by Henry from Langley, in Hertfordshire, to Westminster Abbey.
318. **Chantry** was a church or chapel endowed by pious persons with a sum sufficient to maintain priests for the purpose of singing or chanting (hence the name) masses for the souls of specified persons. Henry endowed chantries, one at **Bethlehem** at Shene, assigned to the Carthusian Monks, and the other, **Sion** at Twickenham, to the order of Saint Bridget. There is no historical evidence that the object of their endowment was to sing masses for the soul of Richard II.

## ACT IV.—SCENE II.

*This scene is omitted in the Quartos.*

*The French summoned to battle regard the "poor and starved band" of the English as an easy prey. This representation of their premature insolence renders their defeat more striking. Shakespeare thus attains a dramatic effect.*

38. **Dare the field**, a metaphor taken from falconry. Birds were dared when they were so frightened by the appearance of the hawk that they dared not rise from the ground, and were easily taken by hand. Such an easy capture did the French expect to make of the English).
46. **Beaver** is the visor of the helmet. It was furnished with bars so that the knight might see through them, and was made so as to slide up and down.
47. **Fixed candlesticks**. A reference to ornamental candlesticks i.e. human figures holding in their hands sockets in which to place the candles.
51. **Gimmel** (see Glossary.) A bit made of rings or links, called gimmel, because two links were joined in one.
53. **Executors** used in a legal sense. To the crows would fall the duty of disposing of the bodies after death.
62. **Guidon**, an old word for standard, ensign, banner, or the standard bearer.

## ACT IV.—SCENE III.

*The English Camp. The numbers of the French appal the English leaders. The King inspirits his followers and inspires them with his own high courage. He rejects the terms offered him by Montjoy with dignity and calmness. He refuses to surrender and will fight.*

*The speech of Henry in reply to Westmoreland whilst breathing the highest courage, and inspiring his followers, gives an insight into one of the causes why Englishmen in France routed superior numbers so frequently. "We band of brothers" expresses the feeling of comradeship with which noble, knight and yeoman fought side by side in England's quarrels.*

24. **By Jove**, "the King prays like a christian, and swears like a Heathen" (JOHNSON). But the Act of James I. against oaths on the stage may be referred to as the probable reason for this discrepancy.
45. **Vigil**, eve before a festival, on which watch was kept.
63. **Gentle his condition**. When Henry invaded France again in 1417, he forbade the wearing of coats of arms save by those who had a right to them, but he made a special exemption of this edict for those who had fought in the battle of Agincourt.
91. **Achieve**. "Finish, kill" (SCHMIDT). But "achieve" may mean "win, get possession of,"—the former meaning seems preferable. The French would "*sell his bones*" when he was dead.
109. **Working day**, i.e. the English are not as the French in gay splendour as if on a holiday, but in their working suits.

## ACT IV.—SCENE IV.

*Pistol, the braggart and the bully, has taken a French prisoner, who imagines he has been captured by a man of rank. The Boy acts as interpreter.*

4. **Qualtitie.** Pistol takes up the last word and tags on it the refrain of an old song, Calen o Custure me.
9. **Fox,** a fancy term for a sword. Certain sword makers adopted a fox as the blade-mark on the weapons they made.
14. **Moy.** Money of some kind. Johnson thinks it was suggested by *moidore*; others as being derived from the Latin *modius*, a bushel.
75. **Roaring devil i' the old play.** An allusion to the old Miracle Plays, in which the Devil was a prominent personage.
77. **Wooden dagger,** the weapon of the Vice, or buffoon, in the old Miracle Plays. The Vice belabours the devil with it, and threatens to pare his nails.  
See *Twelfth Night IV. ii.* 134.  
"Like to the old vice  
Your need to sustain  
Who, with dagger of lath,  
in his rage and his wrath,  
Cries, ah, hal to the devil.  
Like a mad lad  
Pare my nails dad;  
Adieu, good man devil."
77. **Both hanged.** The only intimation of the fate of Nym. Bardolph was hanged for stealing a pax.

## ACT IV.—SCENE V.

*The defeated French are now as despondent as previously they were over confident. "All is confounded, all!" There is nothing left but to die fighting.*

## ACT IV.—SCENE VI.

*The brave deaths of York and Suffolk. The rally of the French.  
Henry's order to kill the prisoners.*

## ACT IV.—SCENE VII.

*Fluellen and Gower approve of the King's order to kill the prisoners.  
Henry's anger at those French who will neither fight nor retreat. He threatens to attack them if they do not retire.  
Montjoy demands permission to collect and bury the French dead. He acknowledges that the English have won the day. Henry names the battle, 'Agincourt,' from a castle close by.  
The allusion to the Welsh custom of wearing the leek, is preparatory to the subsequent scene between Fluellen and Pistol.  
Henry humorously arranges for a quarrel between Fluellen and Williams.*

103. **Monmouth caps.** Fuller in his "Worthies of Wales" says: "the best capr wer formerly made at Monmouth, where the Capper's Chapel stil' remains"

160. **Alençon, etc.** Henry was beaten to the ground by the Duke of Alençon. When he recovered himself, he slew two of the Duke's esquires, and killed the Duke himself. Malone says that "Alençon was afterwards killed by the

King's guard, contrary to Henry's intentions, who wished to have him saved." This encounter with Alençon is the only reference we have to Henry's share in the actual fighting.

#### ACT IV.—SCENE VIII.

*The quarrel between Williams and Fluellen. Henry appears and explaining matters puts an end to the dispute.*

*A list of the slain is given. The enormous loss of the French contrasts strongly with the small number of the English slain. Henry ascribes his success to God, orders praise to be given for the victory, and announces his intention to return to England.*

77. **Dubbed knights.** It was a usual practice to confer the honour of knighthood on the eve of a battle. *Dubbed*: knighthood was conferred by a touch of the sword upon the shoulder.

79. **Mercenaries.** Soldiers who served for pay, as distinguished from retainers who followed their lords according to the obligation of feudal service.

#### V.—PROLOGUE.

*The Chorus records the triumphal return of the King to England. Shakespeare deftly weaves in an allusion to the expected return of Essex from Ireland.*

*It concludes with references to—*

(1) *To the stay of Henry in England (1415-1417).*

(2) *To the visit of the Emperor Sigismund (1416), on a mission to arrange terms of peace between England and France.*

(3) *To Henry's return to France in 1417.*

12. **Whiffer.** *To whistle* = to blow. A whiffer may be (1) a trifling fellow or (2) a player on the pipe. In the present passage it clearly means an official or usher either announcing the King's approach, or clearing the way in front of him. It has been suggested that it may have originated from the fact that pipers ;

generally headed processions. Hanmer defines the word, "An officer who walks first in processions, or before persons of high station, on occasions of ceremony." Mr. Wright says, "The name and office still exist at Norwich. Formby (Vocabulary of East Anglia), under the head "Whiffer," defines the word. "One who

goes at the head of a procession to clear the way for it. In that of the Corporation of Norwich, the *Whiffers* (for they are so called), are two active men, very lightly equipped (*milites expediti*), bearing swords of lath or latten, which they keep in perpetual motion, *whiffing* the air on either side, and now and then giving an unlucky boy a slap."

30. **General** = Earl of Essex, who left for Ireland, March 27, 1599, and returned on September 28th, 1599.

32. **Rebellion broached**, &c. *i.e.*, having quelled the rebellion in Ireland by his military operations.

38. **Emperor**, *i.e.* the Emperor Sigismund (King of the Romans and Emperor of Germany), who was married to Henry's second cousin. He arrived in England, May 1, 1416.

39. **Omit**. The space of time omitted is from October 1415, to May 1420.

## ACT V.—SCENE I.

*The last comic scene. Fluellen makes Pistol eat the leek. The disappearance of the comic characters of Henry IV and Henry V. Sir John Falstaff dead, Nym and Bardolph hanged; Mrs. Quickly dead, and Pistol turned cutpurse.*

20. **Bedlam**, a reference to Bethlehem (corrupted into Bedlam), a hospital for lunatics in London.
20. **Trojan** used by Pistol as a cant term for persons of doubtful character (SCHMIDT).
29. **Cadwalader**, the last King of the Welsh.
35. The comment of Johnson is pertinent. "The comick scenes of the History of Henry the

Fourth and Fifth are now at an end, and all the comick personages are now dismissed. Falstaff and Mrs. Quickly are dead; Nym and Bardolph are hanged; Gadshill was lost immediately after the robbery; Poins and Peto have vanished since, one knows not how; and Pistol is now beaten into obscurity. I believe every reader regrets their departure."

## ACT V.—SCENE II.

*At Troyes, May, 1420, where a treaty is made by which Henry married Katharine and became the successor to the French King.*

*The treaty was arranged by Philip Duke of Burgundy, the son of John, Duke of Burgundy, who appears in the previous part of the play. John, Duke of Burgundy, was murdered by the Armagnac party in 1419.*



*The scene is in three parts.*

- (1) *The speech of Burgundy, making a strong appeal for peace, after which the French princes and the English nobles retire to confer on the terms, leaving Henry and Katharine alone.*
- (2) *Henry woos Katharine.*
- (3) *The French and English nobles return. An agreement has been arrived at, and the marriage is sanctioned.*

**Palace.** The actual meeting was at Troyes, in St. Peter's Church.

17. **Murdering basilisk.** In two senses (1) the basilisk, a fabulous serpent,—the glance of its eye was supposed to be fatal. The name is derived from a white mark on the head like a crown. Gk. *βασιλικός*—*basiliskos* = royal; (2) a large cannon of the period.
27. **Bar.** The first meeting was at Melun in a field, in which there was a *barr* or barrier between the French and the English. This treaty was however not concluded. It was ratified in St. Peter's church, at Troyes. Shakespeare may have had the former meeting in his mind.
42. **Even pleached** = "evenly trimmed and intertwined so as to form an almost flat and level surface" (WRIGHT).
45. **Fumitory.** "The *fumaria officinalis*, a weed common in cornfields" (DEXER).
52. **Burs**, the rough head of the burdock.
55. **Defective in their natures**, not defective in the quality of growth, for they grow wild and luxuriantly, but defective in their proper quality of producing food for man.
237. **Untempering** = without power to temper or modify, i.e., not sufficiently persuasive to win a woman's heart.
239. **Civil wars.** At the time of the birth of Henry V., August 9, 1387, his father, Henry Bolingbroke, Earl of Derby, was opposed to Richard II., and later became one of the Lords Appellant.
260. **Broken music.** "Some instruments such as viols, violins, flutes, etc., were formerly made in sets of four, which were played together and formed a *consort*. If one or more instruments of one set were substituted for the corresponding instruments of another set, the result was no longer a *consort*, but *broken music*." (CHAPELL).
287. **Nice customs.** *Nice* has many meanings in Shakespeare, and may here be rendered variously, e.g. (1) prudish, (2) foolish, (3) punctilious: perhaps we should now say "strict etiquette."
289. **List**, is a line enclosing a piece of ground or field of combat. *Lists* (plural) = the ground enclosed for a tournament.
313. **Make a circle.** "Conjurers used to mark out a circle on the ground, within which their conjuring was to take effect by the appearance of the beings invoked. Probably an equivoque is here intended, *circle* being also used for *circle*" (HUDSON).

340 **Perspectively.** A perspective, *i.e.* "a glass cut in such a manner as to produce an optical delusion when looked through."

"At the right Honourable the Lord Gerard's, at Gerard's Bromley, there are pictures of Henry the Great of France and his Queen, both upon the same indented board, which if beheld directly, you only perceive a confused piece of work; but if obliquely, of one side you see the King's, and on the other the Queen's, picture." [Plot's "Natural History of Staffordshire" (quoted by Staunton).]

Henry looking directly on France **sees its cities**, but casting his glance sideways sees the **Princess Katherine**.

Thus the French King describes this as "seeing them (the cities) perspectively, and then he finds the cities turned into a maid."

342. **Maiden walls.** A fortified town that has never been taken in war is called a '*maiden*' city.

361. **Præclarissimus**, most renowned = should be *Præcarissimus*, corresponding to the French *très cher*. The Latin sentence is an exact translation of the previous French. The error is due to Shakespeare having copied literally from Holinshed.

394. **Sennet.** Notes on a trumpet sounded to announce a procession, either arriving or departing.

## EPILOGUE.

*The Epilogue is a sonnet of fourteen lines.*

*It foreshadows the disasters in the reign of Henry VI., and the loss of France by England.*

4. **Mangling by starts, &c.**

"Giving only fragments and glimpses of their full career" (Hudson).

11. **So many.** At his death Henry V. left Bedford, regent in France, and Gloucester, regent in England. Divided

authority brought about disaster.

12. **Lost France.** A reference to the disastrous war with France in Henry VI. reign.

13. **Which oft,** *i.e.* in the three parts of Henry VI.

## VERSIFICATION.

For this we have followed somewhat closely the lines laid down by Abbott in his *Shakespearian Grammar*.

- (1) The ordinary line of Blank Verse or Iambic Pentameter consists of five feet (Pentameter) of two syllables, each with the accent on the second syllable (Iambus).

[A foot with the accent on the first syllable is called a Trochee.]

"Whose blood' | is fet' | from fath' | ers of' | war proof' ||" (III. i. 18).

"If we' | are mark'd' | to die', | we are' | enow' ||" (IV. iii. 20).

"To do' | our count' | ry loss'; | and if' | to live' ||" (IV. iii. 21).

"Nor care' | I who' | doth feed' | upon' | my cost'; ||" (IV. iii. 25).

"It yearns' | me not' | if men' | my gar' | ments wear' ||" (IV. iii. 26).

- (2) A Trochee often occurs, especially as the first foot of a line.

"What' was | the imped' | iment' | that broke' | this off' ||" (I. i. 90).

"Dau'ghter | to Char' | remain' | who was' | the son' ||" (I. ii. 75).

The French pronunciation is retained.

"Hear' no | mors' of | you. This' | the Dauph' | in speaks' ||" (I. ii. 257).

"Be in' | their flow' | ing cups' | fresh'ly | rememb'er'd ||" (IV. iii. 55).

- (3) An extra syllable is frequently added before a pause, especially at the end of a line.

"Crouch' for | employ'ment. | But par' | don, gen' | tles all' ||" (I. Pro. 8).

"For I' | have made' | an off' | er to' | his maj'esty ||" (I. i. 75).

"To bar' | your high' | ness claim' | ing from' | the fe'male ||" (I. i. 89).

"Or break' | it all' | to pieces'; | or there' | we'll sit' ||" (I. ii. 225).

"Shall stand' | sore charg' | ed with' | the waste' | ful venge'ance ||" (I. ii. 233).

"Than is' | your maj'esty: | there's not,' | I think', | a sub'ject | (II. ii. 26).

"Upon' | our sold'iers, | we will' | retire' | to Cal'ais ||" (III. iii. 56).

"Of their' | dead bod'ies |

I tell' | thee tru' | ly hor'al'd ||" (IV. vii. 85).

"Save cer' | emon'y | save gen' | eral cer' | emon'y ||" (IV. i. 222).

- (4) Unaccented Monosyllables. Provided there be only one accented syllable there may be more than two syllables in any foot (Abbott).

"Come' to | one mark'; | as man'y | ways meet' in | one town' ||" (I. ii. 208).

- (5) Accented Monosyllables and prepositions.

"When the' | man dies' | let the' | inher' | itance' ||" (I. ii. 99).

"And your' | great unc' | le's Ed' | ward the' | Black Prince' ||" (I. ii. 105).

"With half' | their forc' | es the' | full pride' | of France' ||" (I. ii. 112).

- (6) Two extra syllables are sometimes allowed, if unemphatic, before a pause, especially at the end of a line.

"Ely. Incline' | to it' | or no' |

Cant,

He seems' | indiff'erent ||" (I. i. 72).

"And so' | the prince' | obscur'd' | his con' | templa'tion ||" (I. i. 63).

- "Sett'ing | endea'v' | our in' | contin' | ual mo'tion ||" (I. ii. 185).  
 "Why so' | didst thou' : | come they' | of no' | ble fam'ily ||" (II. ii. 129).  
 "My fault' | but not' | my bod' | y par' | don sov'reign ||" (II. ii. 165).  
 "That ne' | ver may' | ill off' | ice or' | fell jeal'ousy ||" (V. ii. 383).
- (7) R frequently softens or destroys a following vowel (the vowel being nearly lost in the burr which follows the r) — Abbott.
- "Upon' | our spir'it' | ual con' | voca' | tion' ||" (I. i. 76), (see 25).  
 "From whom' | you claim' ; | invoke' | his war' | like spir'it' ||" (I. ii. 104).  
 "In aid' | whereof' | we of' | the spir'it' | ual'ty ||" (I. ii. 132).  
 "The men' | are merr' | iest when' | they are' | from home' ||" (I. ii. 272).
- (8) Er, el and le final dropped or softened.  
 "Boy bristle' | thy cour' | age up' ; | for Fal' | staff he' | is dead' ||" (II. iii. 5).  
 "I am' | a gent' | leman of' | a comp' | any' ||" (IV. i. 39).  
 "As good' | a gent' | leman as' | the emp' | eror' ||" (IV. i. 42).
- (9) Whether, and ever, and similar words, written and pronounced as one syllable.  
 "Even in' | your hearts' | there will' | he rake' | for it' ||" (II. iv. 98).  
 "Either past' | or not' | arrived' | to pith' | and pui'ssance ||" (III. Pro. 21).  
 "We few', | we hap' | py few', | we band' | of broth'ers ||" (IV. iii. 60).
- (10) I in the middle of a trisyllable, if unaccented, is frequently dropped.  
 "Craved aud' | ience ; and' | the hour' | I think' | is come' ||" (I. i. 92).  
 "The civ' | il cit' | izens knead' | ing up' | the honey' ||" (I. ii. 199).  
     citizens = cit'zens.  
 "Which I' | in suff' | erance heart' | ily will' | rejoice' ||" (II. ii. 159).  
     sufferance = sufrance. heartily = heartly.  
 "We'll give' | them pres' | ent aud' | ience. Go', | and bring' them ||" (II. iv. 67).
- (11) An unaccented syllable of a polysyllable is sometimes softened so as to be ignored.  
 "We will' | aboard' | to-night'. || Why, how' | now, gentle'men ||" (II. ii. 71).  
 "Join'd with' | an en'emy | proclaim'd', | and from' | his coff'ers ||" (II. ii. 168).  
 "And make' | a mor' | al of' | the devil' | himself' ||" (IV. i. 12).  
 "The sense' | of reck' | oning, it' | the op' | posed num'bers ||" (IV. i. 298).  
 "How shall' | we, then', | behold' | their nat' | ural tears' ||" (IV. ii. 15).  
 "The Duke' | of York' | commends' | him to' | your maj'esty ||" (IV. vi. 3).

- (12) Polysyllabic names often receive but one accent at the end of a line in pronunciation.

"Of your' | great pre' | decess'or | *King Edward'* | the Third' ||" (I. ii. 248).

So Abbott: but neglecting "the" in the scansion, we may also take the line thus:—

"Of your' | great pre' | decess'or | King Ed' | ward *the Third'* ||" (I. ii. 248).

"My Lord' | of West' | moreland' | and couns' | in Ex'eter ||" (II. ii. 70).

"To our' | most fair' | and prince' | ly couns' | in Kath'arine ||" (V. ii. 4).

- (13) The plural and possessive cases of nouns in which the singular ends in *s*, *se*, etc., are frequently written and pronounced without the extra syllable.

"To make' | against' | your'high' | ness'claim' | to France' ||" (I. ii. 36).

"And do' | submit' | me to' | your high' | ness mer'cy ||" (II. ii. 77).

"Upon our' | houses' thatch', | whiles' a | more frost' | y pe'ople ||" (III. v. 24).

"Your might' | iness' | on both' | parts best' | can wit'ness ||" (V. ii. 28).

- (14) *R* and liquids in dissyllables are frequently pronounced as though an extra vowel were introduced between them and the preceding consonant.

"In sec' | ond acc' | ent of' | his ord' | (i)nance' ||" (II. iv. 126).

"They have said' | their pray' | ers, and' | they stay' | for death' ||" (IV. ii. 58).

- (15) *Er* final, pronounced with a kind of "burr," giving the effect of an additional syllable.

"And there' | upon', | give me' | your daugh' | ter' ||" (V. ii. 367).

- (16) The termination "ion" is frequently pronounced as two syllables at the end of a line.

"The bright' | est heav' | en or' | invent' | ion' ||" (I. Pro. 2).

"Attest' | in lit' | tle place' | a mill' | ion' ||" (I. Pro. 16).

"All out' | of work' | and cold' | for act' | ion' ||" (I. ii. 114).

"The state' | of man' | in di' | vers funct' | ions' ||" (I. ii. 184).

"Give dread' | ful note' | of prep' | arat' | ion' ||" (IV. Pro. 14).

"This day' | shall gent' | le his' | condit' | ion' ||" (IV. iii. 64).

So "Swilled' with | the wild' | and waste' | ful o' | cean' ||" (III. i. 14).

- (17) Fear, dear, year, fire, and other monosyllables ending in *r* and *re*, preceded by a long vowel or diphthong, are frequently pronounced as dissyllables.

"*Exe.* Like mu' | sic.

*Cant.* The' | refore' | doth heav'n' | divide' ||" (I. ii. 183).

"Therefore' | in fi' | erce temp' | est is' | he com'ing ||" (II. iv. 99).

"Toward Cal' | ais grant' | him the' | re the' | re seen' ||" (V. Pro. 7).

So Abbott, but it may be scanned

"Towards' | Calais' | now grant' | him there' | there seen' ||"

- (18) Monosyllables emphasized by position or antithesis.

"Assume' | the port' | of *Mars'* ; | and at' | his heels' ||" (I. Pro. 6).

On this' | unworth' | y scaff' | old to' | bring forth' ||" (I. Pro. 10).

"Came pour' | ing like' | the tide' | into' | a breach' ||" (I. ii. 149).  
 "With silk' | en stream' | ers *the'* | young Phœb' | us fan'ning ||"  
 (III. Pro. 6).

(19) Emphatic monosyllables.

"Glos. My liege' |  
*K. Hen.* My broth' | er Glouc' | ester's voice' ? | Ay' ||" (IV. i. 324).  
 "Why, so' | didst tho' | u: seem' | they grave' | and lear'ned ||"  
 (II. ii. 128).  
 In order to correct the metre Pope supplied '*or*' after '*thou*.'  
 But next lines.  
 "Why, so' | didst thou': | come they' | of nob' | le fam'ily ||" (II. ii. 128).  
 "Why, so' | didst thou': | seem they' | relig' | ious' ||" (II. ii. 129).

(20) *Ed*. Words in *ed* are often pronounced fully, even where the *e* is usually mute.

"How things' | are per' | fected' | . But my' | good lord', ||" (I. i. 69).  
 "Whose high' | uprear' | ed and' | abutt' | ing fronts' ||" (I. Pro. 21).  
 "But God' | be thank' | ed for' | prevent' | ion' ||" (II. ii. 158).  
 "I will' | not leave' | the half' | achiev' | ed Har' fleur' ||" (III. iii. 8).  
 "Till in' | her ash' | es she' | lies bur' | ied' ||" (III. iii. 9).  
 "I Rich' | ard's bod' | y have' | interr' | ed new' ||" (IV. i. 312).  
 "And we' | in it' | shall be' | rememb' | ered' ||" (IV. iii. 59).

(21) *Ed* following *d* or *t* often not pronounced.

"Besoon' | collect' | *ed* and all' | things thought' | upon' ||" (I. ii. 305).

(22) The *i* is also sometimes pronounced as a distinct syllable in *soldier*, *conscience*, and similar words.

"Could not' | keep qui' | et in' | his con' | science' ||" (I. ii. 79).  
*But*, "May I' | with right' | and con' | science make' | this claim ||"  
 (I. ii. 96).  
 "Full fif' | teen hun'dred | bes' | des com' | mon men' ||" (IV. viii. 70).

(23) Accent. 1. Words in which the accent is nearer the end than with us.

Aspect' "That lend' | the eye' | a terr' | ible' | aspect' ||" (III. i. 9).  
 Executors "Deliv' | ering o'er' | to ex' | ecu' | tors pale' ||" (I. ii. 203).  
 but, "And their' | exec' | utors' | the knav' | ish crows' ||" (IV. ii. 53).  
 Exploits' "Ripe' | for | exploits' | and might' | y en' | terpri'ses ||"  
 (I. ii. 121).

Precepts' "As send' | precepts' | to the' | lev' | athan' ||" (III. iii. 26).  
 When the accent is on the 2nd syllable "precepts" = summons.

Sinister "Tis no' | sinis' | ter nor' | no awk' | ward claim' ||" (II. iv. 85).

Therefore' "And we' | must yearn' | therefore' ||" (II. iii. 6).

"The' | refore' | doth heav'n | divide' ||" (I. ii. 183).

"Without' | defeat' | therefore' | to France' | my liege' ||" (I. ii. 213).

Peremptory. "Pass our' | accept' | and per' | emptor' | y ans'wer ||"  
 (V. ii. 82).

2. Words in which the accent is nearer the beginning than with us.

To'ward. "March' to | the bridge'; | it now' | draws to' | ward night' ||" (III. vi. 192).

Re'lapse. "Kill'ing | in re' | lapse of' | mortal' | ity' ||" (IV. iii. 107).

Ant'ique. "Like' to | the sen' | a'cers' | of the ant' | ique | Rome' ||" (V. Pro. 26).

(24) A Proper Alexandrine (*i.e.* a line with six accents) is seldom found in Shakespeare.

An example of an Alexandrine—

"And now' | by winds' | and waves' | my life' | less limbs' | are tossed'. ||" Dryden.

(25) Apparent Alexandrines.

"Upon' | our spirit' | ual con' | voca' | tion' ||" (I. i. 78).

spiritual (dissyllable) = sprityal.

"By the which' | marria'ge | the line' | of Charles' | the Great' ||" (I. ii. 84).

"Sett'ing | endear' | our in' | contin' | ual mo'tion' ||" (I. ii. 185).

continual is contracted into three syllables, and the two extra syllables in "motion" being unemphatic, are allowed.

"Meet in' | one mark'; | as many' | ways meet' in | one town' ||" (I. ii. 208).

Pronounce *many* as one syllable, and drop *in* as unemphatic.

"Of your' | great pre' | decess'or | King Ed' | ward the Third' ||" (I. ii. 248).

The Alexandrine is avoided by slurring the last two syllables of "predecessor," and also slurring "King Edward the Third," as reading "King Edward th' Third" (see also 12).

"Upon our' | houses' thatch' | whiles' a | more frost' | y pe'ople ||" (III. v. 24).

upon = on. Houses' (see 13).

"Shall see' | advant' | agea' | ble for' | our dign'ity ||" (V. ii. 88).

(26) Many apparent Alexandrines are Trimeter Couplets, or two verses of three accents each.

"Boy bris'tle | thy cour' | age up'; || for Fal' | staff he' | is dead' ||" (II. iii. 5).

"Let house' | wifery' | appear': || Keep close' | I thes' | command' ||" (II. iii. 64).

"Defy' | us to' | our wors't: || for, as' | I am' | a so'dier ||" (III. iii. 5).

"Speak, cap' | tain, for' | his life', || and I' | will thes' | requite' ||" (III. vi. 50).

"So ted' | iously' | away'. || The poor' | condemn' | ed Eng'lish ||" (IV. Pro. 22).

"And sheathe' | for lack' | of sport': | let us' | but blow' | on them' ||" (IV. ii. 25).

"So man' | y hor' | rid ghosts'. || O now' | who will' | behold' ||" (IV. Pro. 28).

*West.* "And do' | no work' | to-day' | ||

*K. Hen.* What's he' | that wish' | es so' || " (IV. iii. 18).

"For the | best hope' | I have'. || O, do' | not wish' | one more' || "  
(IV. iii. 33).

But Abbott scans | (O), do not wish' | one more' ||

- (27) Amphibious section. When a verse consists of two parts uttered by two speakers, the latter part is frequently the former part of the following verse, being, as it were, amphibious. Thus:—

*Ely.* This would' | drink deep' |

*Cant.*

'*Twould drink' | the cup' | and all' |*

*Ely.* But what' | preven'tion. || (I. i. 20-1).

*Glou.* We shall', | my liege'. |

*Erp.*

*Shall I' | attend' | your grace' ? |*

*K. Hen.*

No, my' | good knight' || " (IV. i. 28, 29).

"The lead | ing of | the va' | -wa'rd. ||

*Take' it, | brave York'. |* Now, sold' | iers, march' | away' || "  
(IV. iii. 120, 131).

- (28) Scan the following lines thus.

"As in' | this king' |

We are bless' | ed in' | the change' || " (I. i. 37).

"You would say' | | hath' | been all' | in all' | his stu'dy || " (I. i. 42).

"And gen' | erally to' | the crown' | and seat' | of France' || " (I. i. 88).

"To Lewis' | the emp' | eror' | and Lewis' | the son' || " (I. ii. 76).

*Lewis* is a monosyllable.

"Could not' | keep qui' | et in' | his con' | science' || " (I. ii. 79).

"Daugh'ter | to Charles' | the fore' | said duke' | of Lorraine' || " (I. ii. 83).

'King Lewis' | his sat' | isfact' | ion all' | appear' || " (I. ii. 88).

'Came pour' | ing like' a tide' | into' | a breach' || " (I. ii. 149).

Or

"Came pour' | ing like' | a ti' | de in' | to a breach' || "

In the latter case the monosyllable "tide" is lengthened, and the accent on the final syllable of "*into*" is avoided.

"Hath shook' | and trem' | bled at' | the ill neigh' | bourhood' || " (I. ii. 154).

The *i* is elided before the vowel = *th'ill*.

"With patch' | es, col' | ours, and' | with forms' | being fetched' || "  
(II. ii. 116).

"*Being*" is pronounced as a monosyllable.

"Why so' | did tho' | u : seem' | they grave' | and lear'ned || " (II. ii. 128).

"Our pu' | issance' | into' | the hand' | of God' || " (II. ii. 190).

"In sec' | ond ac' | cent of' | his ord' | nance' || " (II. iv. 126).

*Ordinance* = ordinance.

"He'll make' | your Par' | is Leuv' | re shake' | for it' || " (II. iv. 132).



"Dieu de' | bataill' | es! where' | have they' | this mettle' || " (III. v. 15).

"Mort' de | ma vi' | e! If' | they ride' | along' || " (III. v. 11).

The diphthong in *vie* enables the stress to be prolonged so as to make an additional syllable.

"And of bux' | om val' | our, hath' | by cru' | el fate' || " (III. vi. 26).

The strong accent on the first syllable of "*buxom*" enables "of" to be slurred.

"God-a-mer' | cy, old heart' | thou speak' | st cheer' | fully' || " (IV. i. 84).

"Fare'-well, | good Salis' | bury and' | good luck' | go with' thee || " (IV. iii. 11).

"Warwick' | and Tal' | bot, Salis' | bury' | and Glou'cester || " (IV. iii. 54).

"Defy us' | to our worst' | for as' | I am' | a sol'dier || " (III. iii. 5).

Defy us = *Defyus*. To our worst = *Our worst*.

"And dour' | them with' | super' | fluous cour' | age, ha'! || " (IV. ii. 13).

Scan. I. ii. 167, 168.

"If' that | you' will | Fra'nce | win || "

"Then' with | Scot'land | first' be | gin || "

France is scanned as a dissyllable.

- (29) Rhyme. "Rhyme was often used as an effective termination at the end of a scene when the scenery was not changed or the arrangements were so defective that the change was not easily perceptible; it was, perhaps additionally desirable to mark a scene that was finished."

"Rhyme was also used in the same conventional way to mark an *aside*, which otherwise the audience might have great difficulty in knowing to be an aside."—ABBOTT.

Examples of rhyme at the end of a scene are:—I. Prologue, I. ii., II. Prologue, II. ii., III. Prologue, III. i., III. iii., III. v., III. vii., IV. Prologue, IV. i., IV. ii., IV. iii., IV. v., IV. 8, V. Prologue, V. i., V. 2.

Examples of rhyme at the end of a speech are:—III. iii. 42-3, IV. ii. 36-7.

The Epilogue being a sonnet is in rhyme throughout.

**Prose.** "Prose is not only used in comic scenes: it is adopted for letters (*M. of V.*, IV. i. 149-166), and on other occasions where it is desirable to lower the dramatic pitch: for instance, in the more colloquial parts of the household scene between Volunnia and Vergilia (*Coriolanus*, I. iii.), where the scene begins with prose, then passes into verse, and finally returns to prose. It is used to express frenzy (*Othello*, IV. i. 83-44) and madness (*Lear*, IV. vi. 130), and the higher flights of imagination."—ABBOTT.

In this play there is a departure from the usual custom of causing the minor characters to speak in prose. Pistol repeatedly uses mock-heroic verse, and thus his bombastic, swaggering character is marked more strongly.

## I. PROLOGUE. Verse.

ACT I.—SCENE 1. Verse.

SCENE 2. Verse.

## II. PROLOGUE. Verse.

ACT II.—SCENE 1. Prose, as between the comic characters. Pistol enters and talks mock-heroic verse. Several lines are trimeter couplets, and others lines with only four accents, but the metre is distinctly marked throughout.

SCENE 2. Verse.

SCENE 3. Prose. The comic characters are on the stage. Pistol utters his bombastic verse.

SCENE 4. Verse.

## III. PROLOGUE. Verse.

ACT III.—SCENE 1. Verse.

Prose, with the exception of Pistol's verse.

SCENE 2. Verse.

SCENE 3. Verse. Katharine and Alice naturally talk in prose.

SCENE 4. Prose.

SCENE 5. Verse.

SCENE 6. Prose. Pistol talks verse. The King talks prose with his soldiers. Montjoy delivers his message in prose. Henry replies in verse, which is maintained to the conclusion of the scene. The use of prose by Montjoy enables the King to change from familiarity with his men to the dignity of a monarch receiving an envoy. This subtle use of prose gives a marked dramatic effect.

SCENE 7. Prose. The nonsensical vanity of the Dauphin is unworthy of heroic verse.

## IV. PROLOGUE. Verse.

ACT IV.—SCENE 1. Verse. As long as Henry is with his officers he speaks in verse. In the dialogue between the King in disguise and Pistol, the former uses prose and the latter verse. In no scene is Pistol's bombast better displayed. Gower and Fluellen converse in prose.

Henry converses with the three soldiers in prose. When alone he utters the noble soliloquy on ceremony in verse. The scene concludes with verse for Henry is now in company with his officers.

SCENE 2. Verse.

SCENE 3. Verse.

SCENE 4. Pistol and his French prisoner. The Boy and the Prisoner prose; Pistol in verse. His bombast would impress his prisoner.

SCENE 5. Verse.

SCENE 6. Verse.

SCENE 7. Prose. The entrance of Henry is marked by verse, Henry addresses Fluellen in prose, but his officers in verse.

SCENE 8. Prose. Henry and officers converse with Fluellen in prose, but on the entrance of the English Herald the King makes use of verse.

## V. PROLOGUE. Verse.

ACT I.—SCENE 1. Prose throughout; the characters being Pistol, Fluellen and Gower.

SCENE 2. Verse, but Henry woos Katharine in prose; the re-entry of the royalties is marked by a change to verse.

At first Henry addresses Katharine in verse, but when she answers in broken English the King replies in prose. This wooing in prose is significant. It indicates that the main interest of the play is not the courtship between the King and French princess. The play of Henry V. is not a love story, but a representation of Shakespeare's ideal King.

EPILOGUE. Verse.

## THE ENGLISH OF SHAKESPEARE.

The Student should closely examine the language of a play of Shakespeare, but not with the intention of discovering what he may consider grammatical errors. We must remember that the English of Shakespeare is the English of the Elizabethan period. Accordingly a play should be studied with the object of contrasting Elizabethan and Victorian English. The Student should note :—

### 1. The Elizabethan Period is transitional.

- (a) In the abandonment of inflections. Early English is marked by inflections; Modern English is marked by the comparative absence of inflections. Elizabethan English comes between the two.
- (b) Increase of intercourse with foreign nations and active maritime development caused an influx of new ideas, requiring the coining of new words and expressions to voice them.
- (c) The revival of classical studies enabled authors to enrich the language by words derived from Latin and Greek sources.

### 2. The chief characteristics of Elizabethan English are :—

- (a) Clearness, Vigour and Emphasis.
- (b) Brevity.
- (c) The Interchangeability of Parts of Speech.
- (d) The Introduction of New Words.

Writers did not hesitate to sacrifice grammatical accuracy to clearness and brevity. In addition we must remember that the Plays were intended to be spoken not read. Absolute grammatical accuracy and precise syntax might have produced polished sentences and phrases, but would have sacrificed the vigour and fire, which are such marked characteristics of the Plays.

The following lists give illustrations of these characteristics of the language of Shakespeare as found in the present Play.

### I. Interchangeability of Parts of Speech.

Not only shall we find Adjectives for Adverbs, Nouns as Verbs, etc., but abstract words used in a concrete sense, Transitive Verbs used intransitively, and many other free methods indicative of the use of the Period. Some examples are :—

#### 1. Adjectives.

##### (a) Used interchangeably as Adverbs.

- 'Familiar as his garter' = as easily (I. i. 47).
- 'Shall stand sore charged' (I. ii. 283).
- 'How smooth and even they do bear themselves' (II. ii. 3).
- 'Who are the late' (= lately appointed) commissioners (II. ii. 61).
- 'The mercy that was quick in us but late' (= lately) (II. ii. 79).
- 'Stands off as gross' (II. ii. 103).
- 'Shall be to you as us like glorious' = equally (II. ii. 183).

- "Putting it *straight* in expedition" = immediately (II. ii. 191).
  - "To line and *new* repair" (II. iv. 7).
  - "A marvellous falourous gentleman" (III. ii. 78).
  - "We may as *bootless* speed" (III. iii. 25).
  - "One that is *like* to be executed" (III. vi. 118).
  - "I Richard's body have interred *new*" (IV. i. 312).
  - "Comes *safe* home" (IV. iii. 41).
  - "The perdition of the adversary hath been very great, *reasonable* great" (III. vi. 115).
- [But this may be Fluellen's bad English.]

(b) Used interchangeably as **Nouns**.

- "But pardon, *gentles* all" (I. Pro. 8).
- "The *severals* (=details) and unhidden passages" (I. i. 86).
- "To defend our *inland*" (I. ii. 142).
- "That's the *certain* of it" (II. i. 16).
- "That's the *even* of it" (II. i. 111).
- "Thou hast spoke the *right*" (II. i. 127).
- "You bear a *many* superfluously" (III. vii. 78).
- "A very little *little* let us do" (IV. ii. 35).
- "A *many* of our bodies" (IV. iii. 95).
- "A *many* of your horsemen" (IV. vii. 87).
- "Speak my *fair*" = my fair one (V. ii. 177).

(c) Used interchangeably as **Verbs**.

- "For peace itself should not so *dull* a kingdom" (II. iv. 16) = make dull.
- "This day shall *gentle* his condition" = make him a gentleman (IV. iii. 63).

2. **Adverbs.**

(a) Used interchangeably as **Adjectives**.

- "The *soonest* winner" (III. vi. 190).
- "In *now* the king's quarrel" = the present quarrel of the king (IV. i. 180.)

3. **Nouns.**

(a) Used interchangeably as **Adjectives**.

- "With ample and *brim* fulness of his force" (I. ii. 150).
- "To fill King Edward's fame with *prisoner* kings" (I. ii. 162).
- "With his *lion* gait" (II. ii. 122).
- "*Coward* dogs" (II. iv. 69).
- "*Vassal* seat" (III. v. 51).
- "Drench their *peasant* limbs" (IV. vii. 79).
- "A *sugar* touch" (V. ii. 296).

(b) Used interchangeably as **Adverbs**.

- "And *something* lean to cutpurse of quick hand" (V. i. 90).

(c) Used interchangeably as **Verbs**.

- "*Neighbour'd* by fruit of baser quality" (I. i. 62).
- "The blood and courage that *renowned* them" (I. ii. 118).
- "And lie *pavilion'd* in the fields of France" (I. ii. 129).

- "For hear her but *examp'ld* by herself" (I. ii. 156).  
 "That hath so *coward'd* and chased your blood" (II. ii. 75).  
 "Than I do at this hour *joy* o'er myself" (II. ii. 163).  
 "And all our princes *captiv'd*" = captured (II. iv. 55).  
 "For he is *footed* in this land already" (II. iv. 143).  
 "Jutty his confounded base" (III. i. 13).  
*Jutty* = jetty, a pier. As verb = to project over.  
 "Whose hours the peasant best *advantages*" = most benefits (IV. i. 301).  
 "Disorder, that hath spoil'd us, *friend* us now" (IV. v. 17).  
 "*Literatur'd* in the wars" (IV. vii. 155).  
 "Being a maid yet *rosed* over with the virgin crimson of modesty" (V. ii. 315).

## 4. Verbs.

## (a) Used interchangeably as Nouns.

"May make a peaceful and a sweet *retire*" = retreat (IV. iii. 86).

## (b) Intransitive used interchangeably with Transitive.

- "*List* his discourse of war" (I. i. 43).  
 "She hath been more *fear'd* than harm'd" (I. ii. 155) = frightened.  
 "*Linger* your patience on" (II. Pro. 31).  
 "Let us *condole* (lament) the knight" (II. i. 132).  
 "I *repent* my fault" (II. ii. 152).  
 "He *trots* the air" (III. vii. 16).  
 "The English beach *pales* in the flood" = encloses as within a fence (V. Pro. 10).

## (c) Transitive used interchangeably with Intransitive.

"But lay down our proportions to *defend*  
 Against the Scot" (I. ii. 137).

## 5. Abstract words used in a concrete sense.

- "Turning the *accomplishment* of many years" (I. Pro. 30) = what has been accomplished, *i.e.* work, performance.  
 "To relief of lazars and *weak age*" = feeble aged persons (I. i. 15).  
 "With sunken wreck and sunless *treasuries*" = treasures (I. ii. 165).  
 "And silken *dalliance* in the wardrobe lies" = gallants dallying or frittering away the time in silken dresses (II. Pro. 2).  
 "Let it pry through the *portage* (port holes) of the head" (III. i. 10).  
 "Hot and forcing *violation*" = violaters (III. iii. 21).  
 "I'll give *trason* (= the traitor) his payment" (IV. viii. 13).

## II. Brevity and Emphasis.

The desire for brevity will explain many omissions. Notable illustrations are—

## 1. Omission of the Relative.

"We will, in France, by God's grace, play a set (*which*) shall strike his father's crown into the hazard" (I. ii. 262-3).

- "You'll pay me the eight shillings (*which*) I won of you" (II. i. 98).  
 "I shall have my eight shillings (*which*) I won of you" (II. i. 111).  
 "The powers (*which*) we bear with us" (II. ii. 15).  
 "'Twas a colour (*which*) we never liked" (II. iii. 36).  
 "In peace there's nothing (*which*) so becomes a man" (III. i. 3).  
 "Which must proportion the losses (*which*) we have borne"  
 (III. vi. 146).  
 "Those few (*which*) I have" (III. vi. 168).  
 "There are few (*who*) die well, who die in battle" (IV. i. 148).  
 "The fault (*which*) my father made" (IV. i. 311).  
 "The best hope (*which*) I have" (IV. iii. 33).  
 "Besides there is no king . . . (*who*) can try it out"  
 (IV. i. 167).  
 "Is this the king (*whom*) we sent to" (IV. v. 9).  
 "I have a saving faith within me (*which*) tells me" (V. ii. 215).

## 2. Omission of the Subject.

- "(I) pray thee, corporal, stay" (III. ii. 2).

## 3. Omission of the Verb of Motion.

- "Therefore (*go*) to France, my liege" (I. ii. 213).  
 "We'll be all three sworn brothers to (*go*) to France" (II. i. 12).  
 "Would (*go*) to bed" (II. i. 87).  
 "We must (*go*) to France together" (II. i. 95).  
 "And we will (*go*) aboard" (II. ii. 12).  
 "We will (*go*) aboard to-night" (II. ii. 71).  
 "Let us (*go*) to France" (II. iii. 57).  
 "Now (*go*) forth, lord constable" (III. v. 67).  
 "Shall we (*set*) about it" (III. vii. 164).  
 "Desire them all (*to come*) to my pavilion" (IV. i. 27).  
 "I'll (*go*) to the throng" (IV. v. 22).

## Emphasis is denoted—

1. In the double negative. The use of the double negative is not an error on Shakespeare's part; it is the common use in Early English to denote emphatic negation.

- "Nor never Hydra headed wilfulness" (I. i. 35).  
 "Nor leave not one behind" (II. ii. 23).  
 "No, with no more" (II. iv. 24).  
 "Nor, no awkward claim" (II. iv. 85).  
 "Nor, as we are, we say we will not shun it" (III. vi. 187).  
 "Nor will do none to-morrow" (III. vii. 107).  
 "No, nor it is not meet he should" (IV. i. 97).  
 "Nor, I have no cunning" (V. ii. 150).  
 "Nor, this I have not, brother, so denied" (V. ii. 364).

## 2. In double comparatives and superlatives.

- "When there is more better opportunity" (III. ii. 146).  
 "More sharper than your swords" (III. v. 39).

### 8. In the repetition of the subject.

- "For *Falstaff* he is dead" (II. iii. 5).
- "Who, when *they* were in health" (III. vi. 170).
- "For *these fellows* of infinite tongue, that can rhyme themselves with ladies' favours, *they* do always reason themselves out again" (V. ii. 163).

### III. We may note also.

#### 1. The use of the Nominative Absolute.

The absolute case in Greek is the Genitive; in Latin the Ablative; in Anglo Saxon the Dative. Shakespeare in the transition period drops the inflection but retains the idiom. The use of the Dative Absolute in Early English explains the frequent use of the Nominative Absolute by Elizabethan writers.

- "For once the eagle *England being in prey*" (I. ii. 169).
- "*France being ours* we'll bend it to our awe" (I. ii. 224).
- "The winter coming on, and sickness growing" (III. iii. 55).
- "*His ceremonies laid by*" (IV. i. 109).
- "His cause being just and his quarrel honourable" (IV. i. 133).
- "And (he) dying so" (IV. i. 166).
- "Every man that dies ill, *the ill (being) upon his own head*" (IV. i. 196).

#### 2. The use of "His" with a neuter noun where we now use "Its."

The neuter possessive form "its" is of later date than Shakespeare's time, when it was just beginning to be used. The A.S. possessive form both in the masculine and neuter gender was "his."

- "Nor never Hydra headed wilfulness  
So soon did lose *his* seat" (I. i. 35-6).
- "On the poor souls for whom this hungry war  
Opens *his* vasty jaws" (II. iv. 104-5).
- "The Alps does spit and void *his* rheum upon" (III. v. 52).
- "It (a good heart) shines bright and never changes,  
But keeps *his* course holy" (V. ii. 173).

#### 3. The frequent non-agreement of the verb with the subject, e.g.

##### (a) A singular verb with a plural nominative.

- "Here comes *Ancient Pistol* and *his wife*" (II. i. 28).
- "There is much *care* and *valour* in this *Welshman*" (IV. i. 86).
- "There is *none* to guard it but boys" (IV. iv. 81).

[These are all slips that a speaker might well make, and naturally when the Verb precedes the subject which is not yet expressed. Of course correct syntax requires that the Verb should be in the plural in each instance.]

- "Here comes *the English* with full power upon us."

We may explain as above, or 'the English' may be taken as 'the English king.'

"The *concavities* of it is not sufficient" (III. ii. 62).

"There is *throats* to be cut, and *works* to be done" (III. ii. 115).

"His *lips* blows at his nose" (III. v. 121).

"There is *salmons* in both" (IV. vii. 32).

[These are examples of the imperfect English of Fluellen and others, and need no explanation.]

"The blood and courage *that renowned them*  
Runs in *your veins*" (I. ii. 118-9).

"And sword and shield  
In bloody field  
*Doth win* immortal fame" (III. ii. 10-12).

"When *creeping murmur* and the *poring dark*  
*Fills* the wide vessel of the universe" (IV. Pro. 2-3).

"*Reproach* and everlasting *shame*  
*Sits* mocking in our plumes" (IV. v. 5).

"The *darnel*, *hemlock*, and rank *fumitory*  
*Doth* root upon." (V. ii. 45).

[In these sentences we may imagine a single idea expressed, thus:—

Blood and courage = couraginous blood.

Sword and shield = soldier equipped with sword and shield.

Creeping murmur, etc. = creeping murmur in the poring dark.

Reproach, etc. = shame causing reproach.

Darnel, hemlock, etc. = the wild plant.]

"The Alps does spit and void his rheum upon" (III. v. 52).

[The Alps = the Alpine range and so is singular not plural.]

"'Tis a fearful odds."

[Odds' is singular, as denoted by the article.]

"Whose *hours* the peasant best *advantages*" (IV. i. 301).

[Here the verb is attracted to the number of the nearer noun, and agrees in number with 'peasant' and not with the subject 'hours.' Mr. Abbott styles this idiom as "confusion of proximity." A better definition is "attractive to the nearer noun." Such instances are not uncommon in Shakespearian writers, but in a modern writer such usage would be condemned as an outrage on the rules of syntax.]

(b) A plural verb with a singular nominative.

"The *venom* of such looks, we fairly hope,  
*Have* lost their quality" (V. ii. 18-19).

[Another instance of "attraction to the nearer noun" (see above). The verb agrees in number with "looks" and not with the subject "venom."]

#### 4. The use of Compound Words.

Elizabethan writers freely coined Compound Words in order to express their meaning, and in doing so did not follow rules which would be now observed. Examples of Compound Words are—

All-admiring (I. i. 39).

Ale-washed (III. vi. 83).

All-watched (IV. Pro. 38).

Back-return (V. Pro. 41).

Before-breach (IV. i. 179).

Belly-doublet (IV. vii. 51).

Bloody-hunting (III. iii. 41).

Choice-drawn (III. Pro. 24).



Down-roping (IV. ii. 50).  
 Even-pleach'd (V. ii. 42).  
 Fat-brained (III. vii. 140).  
 Find-faults (V. ii. 281).  
 Fresh-fair (III. iii. 14).  
 Full-fraught (II. ii. 139).  
 Half-achieved (III. iii. 8).  
 Hard-favoured (III. i. 8).  
 Heir-general (I. ii. 66).  
 Honey-sweet (II. iii. 1).  
 Honour-owing (IV. vi. 9).  
 Hydra-headed (I. ii. 35).  
 Ill-favouredly (IV. ii. 42).  
 Lank-lean (IV. Pro. 26).

Low-rated (IV. Pro. 19).  
 May-morn (I. ii. 120).  
 Mistress-court (II. iv. 133).  
 New-store (III. v. 31).  
 Noble-ending (IV. vi. 27).  
 Nook-shotten (III. v. 14).  
 Pale-dead (IV. ii. 50).  
 Shrill-shrieking (III. iii. 35).  
 Tardy-gaited (IV. Pro. 20).  
 Troth-plight (II. i. 21).  
 Truly-falsely (V. ii. 202).  
 War-proof (III. i. 18).  
 Wide-stretched (II. iv. 82).

### 5. Words which have changed either their form or meaning.

A list of the principal words coming under this head is appended.

Compare also pp. 152-157.

Accept = acceptance.  
 Accompt = account.  
 Advantageable = advantageous.  
 Appertenents = appurtenances.  
 Bestow = to place.  
 Boot = booty.  
 Captived = captured.  
 Cheerly = cheerily.  
 Companies = companions.  
 Condition = disposition.  
 Curtile-axe = cutlas.  
 Currance = current.  
 Cursorary = cursory.  
 Empery = empire, sovereignty.  
 Estate = state.  
 Expedience = expedition.  
 Fet = fetched.  
 Fracted = broken.  
 Handkercher = handkerchief.  
 Hardiness = bravery.  
 Heroical = heroic.  
 Humorous = capricious.

Imaginary = imaginative.  
 Impeachment = impediment.  
 Indifferently = impartially.  
 Ingrateful = ungrateful.  
 Inly = inwardly.  
 Intendment = intention.  
 Majestical = majestic.  
 Mervailous = marvellous.  
 Parted = departed.  
 Perdurable = lasting.  
 Pioner = pioneer.  
 Practic = practical.  
 Presently = immediately.  
 Quit = acquit.  
 Redoubted = redoubtable.  
 Resolve = satisfy.  
 Road = inroad.  
 Spital = hospital.  
 Sternage = stern of a vessel.  
 Still = ever, always.  
 Theoric = theory.

Under this head we may note certain Participle forms.

Broke = broken (IV. v. 6).  
 Casted = cast (IV. i. 23).  
 Create = created (II. ii. 31).  
 Forgot = forgotten (IV. iii. 49).  
 Foughten = fought (IV. vi. 18).  
 Miscreate = miscreated (I. ii. 16).  
 Mistook = mistaken (III. vi. 86).  
 Prescript = prescribed (III. vii. 49)

Quit = quitted (III. ii. 88).  
 Raught = reached (IV. vi. 21).  
 Rode = ridden (IV. iii. 2).  
 Shook = shaken (I. ii. 154).  
 Shaked = shaken (II. i. 124).  
 Spoke = spoken (II. i. 123).  
 Spoke = spoken (III. vi. 63).  
 Writ = written (I. ii. 98).

## GRAMMAR.

- I. Pro. 12. "Vasty fields." Vasty, adjective formed from noun "vast."  
 So II. iv. 124. "Womby vaultages."  
 IV. Pro. 8. "Paly"=palish.
- I. Pro. 18. "Imaginary forces." The adjective is active=imaginative, i.e. forces of your imagination.
- I. i. 1. "That self bill." Self is an adjective=same, self-same.
- I. i. 7. "If it pass." Pass is in subjunctive mood.
- I. i. 68. "We must needs admit." Needs, old genitive case used adverbially.  
 See also I. ii. 108. "Whiles his most mighty father"  
 and *passim*.
- I. i. 81. "Did to his predecessors part withal." Withal is the emphatic form of with, and is used after the object at the end of a sentence. (ABBOTT).
- I. ii. 50. "To wit, no female." Gerundial infinitive, here used adverbially.
- I. ii. 65. "King Pepin which deposed Childeric."
- I. ii. 67. "Blithild, which was daughter of King Clothair."  
 Which (*hw-ilec wh(a)-like*) is used interchangeably with Who and That.
- I. ii. 84. "By the which marriage." The definite article is used to point out the antecedent more distinctly.
- I. ii. 86. "As clear as the summer's sun." Summer is personified and so takes the possessive case.
- I. ii. 88. "King Lewis his satisfaction." His used by mistake for 's, the sign of the possessive. The copyists separated the possessive inflection 's from the noun—hence the mistake arose. "Lewis" is a monosyllable.
- I. ii. 93. "To hide them in a net." Them=personal for reflective pronoun, a common use in Elizabethan English.  
 See also I. ii. 275. "Did rouse me"=myself.  
 II. ii. 77. "And do submit me"=myself.  
 III. vi. 161. "Turn thee back"=thyself.  
 IV. iii. 43. "Rouse him"=himself.
- I. ii. 109. "Stood smiling to behold his lion's whelp." Gerundial infinitive, expressing the cause why he smiled.
- I. ii. 224. "We'll bend it to our awe"=awe of us, and so there is an objective genitive implied.
- I. ii. 256. "Desires you let"=(to) let. Infinitive mood.
- I. ii. 280. "Strike the Dauphin blind to look on." Gerundial infinitive expressing the cause.
- II. Pro. 3. "Honour's thought"=thought of honour. An instance of a possessive case with the force of an objective genitive.
- II. Pro. 18. "Would thee do"=to do. Infinitive mood.
- II. i. 83. "For the only she." She, pronoun, used as a noun.
- II. ii. 40. "And on his more advice." Our, possessive adjective equivalent to subjective genitive,

- II. ii. 90. "To the which (practices)." The article expresses definiteness. It is used when the antecedent is repeated, or could be repeated if desired.  
See also IV. iii. 96. "Upon the which (graves)."
- II. ii. 122. "Walk the whole world." Objective, denoting distance walked, e.g. he walked a mile. Compare the Latin "accusative of space."
- II. ii. 141. *Methinks*=It seems to me. *Me* is dative case, and *thinks* is impersonal verb from A.S. *thincan*, to seem. A.S. *thencan* is the root of 'to think,' 'to imagine.'
- II. ii. 144. "And God acquit"=may God acquit. *Acquit* is subjunctive mood.  
So also II. ii. 154. "Although my body pay the price."
- II. ii. 159. "Which I in sufferance will rejoice"=Which is either used adverbially for 'as to which,' or is in the objective case, the preposition 'for' being omitted.
- II. iv. 81. "Question the late ambassadors." Imperative use of the subjunctive.
- II. iv. 46. "Which of a weak and niggardly projection  
Doth, like a miser, spoil his coat with scanting."  
*His* should be 'its' to agree with subject 'which.' Here we have an instance of change of construction with a change of thought. The divergence is from the subject (which) to the thing (miser) compared with the subject.
- II. iv. 50. "The kindred of him"=his, objective genitive.
- II. iv. 64. "The fate of him"=his, objective genitive.  
The possessive pronouns were originally inflections of the pronouns denoting the possessive case. Hence, for objective genitives 'of' was frequently introduced.
- II. iv. 90. "Willing you overlook"=to overlook. Infinitive mood.
- So II. iv. 102. "Bids you . . . deliver up the crown"=to deliver.
- III. vi. 74. "They will learn you by rote." *You (for me)* is Ethic dative, so called as indicating an interest in the action of the verb.
- IV. Pro. 20. "And chide the cripple tardy-gaited night  
Who, like a foul and ugly witch, doth limp, etc."  
Who shows that '*night*,' the antecedent is personified.
- IV. iii. 34. "Rather proclaim it, Westmoreland, through my host  
That he which hath no stomach for the fight,  
Let him depart."  
Note the change of construction with the change of thought. "Henry begins by *dictating* a proclamation, but under the influence of indignation passes into the *imperative* of the proclamation itself." (ABBOTT).
- IV. iv. 22. "Say'st thou me so." *Me* is dative of indirect object=to me. So=that, i.e. a demonstrative pronoun.
- IV. iv. 23. "Ask me this slave in French." *Me (for me)* Ethic dative. (See III. vi. 68).
- IV. v. 18. "Go offer up our lives"=To offer. Infinitive mood.
- IV. vi. 21. "Raught me his hand." Dative case,

- V. Pro. 17. "Where that his lords desire him to have borne." That,  
—a conjunctive affix giving a relative meaning to  
words that were originally interrogative. (ABBOTT).  
See also V. ii. 46. "While that the coultur rusts."

## PLAY ON WORDS.

**Hazard.** "*Shall strike his father's crown into the hazard*" (I. ii. 263).  
Hazard (1) a technical term in the game of tennis, (2) the hazard or risk of battle.

**Courts.** } "*That all the courts of France will be disturbed*  
**Chaces.** } *with chaces*" (I. ii. 264, 265).

Courts (1) the ducal courts in France, (2) the tennis-courts.

Chaces (1) a technical term in the game of tennis, (2) the pursuit of routed foes.

See also

"*He'll make your Paris Louvre shake for it,  
Were it the mistress-court of mighty Europe*" (II. iv. 132, 133).

**Guilt.** "*Have for the gilt of France,—O guilt indeed*" (II. Pro. 26).

(1) Gilt = gold, (2) Guilt = crime, originally, the fine paid for an offence.

The original meaning of "Guilt" gives force to the pun.

**Rest.** "*That is my rest, that is the rendezvous of it*" (II. i. 15).

Rest (1) a term in cards = resolve, firm determination, (2) a resting place.

Pistol carries on the second meaning in the word "rendezvous."

**By.** "*I'll live by Nym, and Nym shall live by me*" (II. i. 104).

By (1) = by means of, (2) = near, by the side of.

Pistol plays on the two meanings. They will be near each other in camp, and he will make profit out of what Nym may buy from him.

**Light.** "*Hath, for a few light crowns, lightly conspired*" (II. ii. 89).

Light (1) light in weight, Lightly (2) readily, with little thought of the enormity of the crime.

**Mountain.** "*Whiles that his mountain sire, on mountain standing*" (II. iv. 57).

Mountain (1) one towering in ability above his fellows, alluding to the abilities of Edward III., (2) a high hill, alluding to the battle of Cressy, where Edward III. took his post on a hill beside a windmill.

**Black.** "*Of that black name, Edward, black Prince of Wales*" (II. iv. 56).

Black (1) wicked, horrible, dreadful, as the scourge and terror of France, (2) a colour, alluding to the colour of the Prince's armour.

**Man.** "*Though they would serve me, could not be man to me; for indeed three such antics do not amount to a man*" (III. ii.).

Man (1) = servant, (2) = manly fellow.

**Wrongs.** "*Which makes much against my manhood, if I should take from another's pocket to put into mine own; for it is a plain pocketing of wrongs*" (III. ii. 40-3).

**Wrongs** (1) wicked actions, *i.e.* to steal is to commit a wrong action, (2) insults, *i.e.* to pocket wrongs is to put up with insults.

**Cast.** "*Their villany goes against my weak stomach, and therefore I must cast it up.*"

**Cast** (1) = throw up, *i.e.* be sick, (2) throw up or resign a situation.

**Face.** **Dau.** "*My way shall be paved with English faces. Con. I will not say so, so fear I should be faced out of my way*" (III. vii. 75, 76).

**Face** (1) = countenance, (2) faced out = outfaced, put to shame.

**Hazard.** **Ram.** "*Who will go to hazard with me for twenty prisoners? Con. "You must first go yourself to hazard, ere you have them."*"

**Hazard** (1) = to gamble at cards or with dice, (2) to hazard one's life in battle.

**Bate.** "*'Tis a hooded valour; and when it appears it will bate*" (III. vii. 101).

**Bate** (1) The action of a falcon or hawk when unhooded. Its first action is to bait or flap its wings preparatory to soaring aloft, (2) abbreviated form of abate = to lessen.

The Falcon is hooded. When the hood is removed it baits, *i.e.* flaps its wings preparatory to flying at the game.

The Dauphin's valour is hooded—no one knows of it. When it appears it will bate = lessen, *i.e.* people will see what little real courage he has.

**Pay.** **K. Hen.** "*If I live to see it, I will never trust his word after.*"

**Will.** *You pay him then.*"

**Pay** (1) = to pay money, (2) to pay him out.

**Crown.** "*It is no English treason to cut French crowns, and to-morrow the King himself will be a clipper.*"

**Crown** = (1) a crown piece, a coin; (2) a head. Clipping or defacing the coinage was, in Shakespeare's time, treasonable. Henry would be a clipper in battle, cutting off the crowns or heads of Frenchmen.

**Steal.** *To England will I steal, and there I'll steal*" (V. i. 79).

**Steal** (1) steal away, withdraw secretly; (2) to thief.

**Balls.** } "*Your eyes, which hitherto have borne in them*

**Bent.** } *Against the French, that met them in their bent*

**Basilisks.** } *The fatal balls of murdering basilisks*" (V. ii. 15-17).

**Balls** (1) eyeballs, (2) cannon balls.

**Bent** (1) glance of the eye, (2) aim of a cannon.

**Basilisks** (1) a fabulous serpent, the glance of whose eye was supposed to be fatal; (2) a kind of large cannon.

**Suit.** "*I wear out my suit*" (V. ii. 125).

**Suit** (1) courtship, love-making; (2) suit of clothes.

**Measure.** "*I have neither words nor measure, and for the other, I have no strength in measure, yet a reasonable measure in strength.*"

**Measure** (1) metre, rhyme, *i.e.* ability to making verses, (2) a stately dance = dancing, (3) degree, amount.

**Fair.** "*Speak my fair and fairly.*"

Fair = beautiful, *i.e.* my fair beautiful princess

Fairly = favourably, *i.e.* give a favourable reply to my suit.

**Fellow.** "*If he be not fellow with the best king, thou shalt find the best king of good fellows.*"

Fellow (1) = equal, a match for, (2) companion, good fellow.

## ALLUSIONS.

**Agamemnon.** The leader of the Greeks against Troy. According to Homer he was pre-eminent among the Greeks for dignity, power and majesty. "He is the '*king of men.*'" "The Duke of Exeter is as magnanimous as *Agamemnon*" (III. vi. 6), says Fluellen of the Duke, when he is describing the passages of arms at the bridge.

**Alexander.** Alexander the Great, son of Philip, King of Macedon. His conquests over the Persians and in Asia Minor gained for him the name of *Great*. There are the following allusions in the play:—

"The Gordian knot" (I. i. 46). (See Gordias.)

"Fathers that, like so many *Alexanders*" (III. i. 19), alluding to the victories gained by the English over the French. The great battles of Cressy and Poitiers, in which large numbers of the French were defeated by a comparative handful of Englishmen, might well be compared with the triumphs of the disciplined Greeks over the Persian hordes.

"His father was called Philip of Macedon" (IV. vii. 17). From this information vouchsafed him by Gower, Fluellen deduces a comparison between Macedon and Monmouth.

"Did in his ales and his angers, look you, kill his pest friend, Cleitus" (IV. vii. 34). See Cleitus.

From this Fluellen deduces a comparison between Alexander and Henry V. The former in a fit of intoxication killed his friend Cleitus, the latter in sober judgment committed Falstaff to prison and broke the knight's heart.

**Barbason.** "I am not *Barbason*, you cannot conjure me" (II. i. 47). The name of a fiend. The name occurs in the *Merry Wives of Windsor*.

**Bartholomew-tide.** "Like flies at *Bartholomew-tide*" (V. ii. 292). August 24th, which day has been assigned for the commemoration of the Apostle Bartholomew.

**Brutus.** "Were but the outside of the *Roman Brutus*

Covering discretion with a coat of folly" (II. iv. 37-8).

Lucius Junius Brutus, the great hero of the Roman legends connected with the expulsion of the Tarquins, was nephew of King Tarquinius Superbus. His elder brother was murdered by Tarquinius, and Lucius escaped his brother's fate by feigning stupidity, whence he received the name of Brutus. The manner in which he revealed his real nature and caused the Romans to expel the Tarquins after

Lucretia had stabbed herself is a well-known story in Roman history. Upon the expulsion of the Tarquins he was elected one of the first consuls.

As Brutus feigned stupidity to save his life, whilst really he was a man of great ability, so Henry V. had in his youth concealed his many good parts under the guise of the reckless behaviour of a wild youth.

**Cadwallader.** The last of the Welsh or British Kings. He lived in the middle of the seventh century. He bravely defended Wales against the attacks of the Saxons. He received the name of "Blessed." Another account represents him as having been compelled to leave Britain through pestilence and famine, and that he went first to Armorica and then to Rome, where he was baptized and received the name of Peter.

"Not for *Cadwallader* and all his goats" (V. i. 25). In this oath Pistol contemptuously refers to Welshmen, whose chief wealth lay in goats fed on the scanty mountain pastures.

**Cleitus or Clitus.** "Alexander killed his friend *Cleitus*, being in his a'es and his cups" (IV. vii. 40). An intimate friend of Alexander the Great and one of his generals. He saved Alexander's life at the battle of the Granicus. Some six or seven years later he was slain by Alexander at a banquet. Both king and general had partaken freely of wine, and Cleitus had roused the king's anger by his insolent language. Alexander felt bitter remorse for the death of his friend.

**Cressida.** "Fetch forth the lazar kite of Cressid's kind" (II. i. 73). A beautiful woman who has become a bye-word for infidelity. She was the daughter of Calchas the Grecian priest, and went to the siege of Troy. Being captured by the Trojans, she betrothed herself to Troilus, one of the sons of Priam. The lovers vowed eternal fidelity, and as pledges Troilus gave Cressida a sleeve, whilst she gave him a glove. Soon afterwards an exchange of prisoners was made. Cressida vowed to remain constant to Troilus, but soon transferred her affection to Diomedes, nay, even gave him the glove of Troilus to wear.

**Crispin Crispian.** "And *Crispin Crispian* shall ne'er go by" (IV. iii. 57). The allusion is to the saints, Christpinus and Christianus, two brothers, shoemakers. They were born in Italy, but journeyed to Soissons, in France (about A.D. 303) in order to preach the Gospel. They worked at their trade in order to support themselves. They suffered martyrdom October 25th of the year they entered Soissons, and were regarded as the tutelary saints of shoemakers. The battle of Agincourt was fought on October 25th, the anniversary of the martyrdom of the two brothers. Henry alludes to the day under both names.

**Elysium.** That part of the realms of the dead which was the residence of the shades of the blessed, and where they enjoyed perfect happiness. King Henry, in contrasting the monarch with the peasant, admits that the latter toils hard during the day, but "all night sleeps in *Elysium*" (IV. i. 262), *i.e.* enjoys unbroken sleep.

**Fortune**, the goddess of fortune. She was represented under different attributes:—

(1) with a rudder, as guiding and conducting the affairs of the world.

(2) with a wheel, "*Giddy Fortune's fickle wheel*" (III. vi. 24), which Fluellen construes "*to signify to you, which is the moral of it, that she is turning, and inconstant, and unstability, and variation*" (III. vi. 33).

(3) with a ball, as representing the varying unsteadiness of fortune. "*She stands upon the rolling restless stone*," says Pistol, and Fluellen explains "*her foot, look you, is fixed upon a spherical stone which rolls and rolls and rolls*."

(4) as blind, representing the blind chance displayed in the bestowal of her favours. "*That goddess blind*," says Pistol, and Fluellen explains "*Fortune is painted blind with a muffler afore her eyes, to signify to you that Fortune is blind*."

**Gordias**. "*The Gordian knot of it he will unloose*" (I. i. 46). Gordias was a Phrygian peasant, chosen by the Phrygians as their king. In gratitude he dedicated his waggon to Jupiter and tied the pole to the yoke with a rope of bark so artfully that the ends of the cord could not be discovered. An oracle declared that he who untied this knot would be king of Asia. When Alexander the Great was shown the knot, he cut it with his sword, saying, "*It is thus we loose our knots*."

"To cut the Gordian knot" has become proverbial for the solution of a difficult problem. The Archbishop of Canterbury describes King Henry's ingenuity as being able to solve any difficult political question with ease.

**Hyperion**. Helios or Sol, the god of the sun, was the son of Hyperion, and thus is often called by the patronymic *Hyperion* (short for *Hyperionion*). He was supposed to drive the sun in its course in the heavens in a chariot drawn by horses. "*Doth rise and help Hyperion to his horse*" (IV. i. 263). This describes the early rising of the labourer who, up before sunrise, is metaphorically supposed to assist Hyperion in harnessing his steeds to his chariot.

**Jove**. "*In thunder and in earthquake like a Jove*" (II. iv. 100). Jove or Jupiter, the King of the Gods. He was lord of heaven, and thus was worshipped as the God of rain, storms, thunder and lightning. King Henry in his invasion of France is described as descending upon the land in a tempest of lightning and earthquake.

**Macedon**. "*Alexander the Great was born in Macedon*" (IV. vii. 18). A country north of Greece rendered famous in ancient history (1) by Philip of Macedonia, who organised his army on the plan of the phalanx, and established Macedonia as mistress of Greece and as a powerful military state; (2) by Alexander the Great, who led the Macedonians into Asia, defeated the Persians, and founded the great Macedonian Empire. The Macedonian kings exercised sovereignty over Greece till the conquest of Perseus by the Romans B.C. 168. Macedon was a district, but Fluellen speaks of it as if it were a town.



**Mark Antony**, the well-known Marcus Antonius, the friend of Cæsar, and one of the first triumvirate, Antony, Octavius, and Lepidus. He had the reputation of being a brave and skilful general. Fluellen before he learnt Pistol's real character thought him "as valiant a man as *Mark Antony*" (III. vi. 13).

**Mars**. "Assume the port of *Mars*" (I. Pro. 6). The Roman God of War. In the First Prologue the chorus desires poetic fire to adequately describe King Henry. Then, such was that king's renown in war, he would appear in carriage and bearing a veritable Mars—a *god of war*.

"Big *Mars* seems bankrupt in their beggar'd host" (IV. ii. 43). A description in the mouth of Grandpré of the English host before the battle of Agincourt. Such is their sorry appearance—rusty armour, war-worn, mean, and jaded horses—that all spirit of battle seems to be wanting in them.

**Mercury**. "With winged heels as English *Mercuries*" (II. Pro. 7). The Roman God Mercurius, corresponding to the Greek God Hermes. The Herald of the Gods, and as such regarded as the God of eloquence. The principal attributes of Hermes are: (1) A travelling hat with a broad brim; (2) the herald's staff; (3) the sandals, golden and provided with wings at the ankles, which carried the god across land and sea with the rapidity of the wind. The allusion is to the English hosts assembling with marvellous celerity at the summons of their king, and crossing over the English Channel with surprising quickness.

Hermes is said to have invented both the lyre and the syrinx, or the shepherd's pipe. The Dauphin says that the basest horn of his charger's hoof "is more musical than the pipe of *Hermes*" (III. vii. 17).

**Muse**. The Muses were nine in number; the following are their names and symbols:—

*Calliope*, the epic muse: a tablet and stylus, sometimes a scroll.

*Clio*, muse of history: a scroll, or open chest of books.

*Erato*, muse of love ditties: a lyre.

*Euterpe*, muse of lyric poetry: a flute.

*Melpomene*, muse of tragedy: a tragic mask, the club of Hercules, or a sword.

*Polyhymnia*, muse of sacred poetry: sits pensive, but has no symbol.

*Terpsichore*, muse of choral song and dance: a lyre and the plectrum.

*Thalia*, muse of comedy and idyllic poetry: a comic mask, a shepherd's staff, or a wreath of ivy.

*Urania*, muse of astronomy: carries a staff pointing to a globe.

The Muses were, according to the earliest writers, the inspiring goddesses of song. Later they were regarded as the divinities presiding over the different kinds of poetry, and over the arts and sciences.

"O for a *muse of fire*, that would ascend

The brightest heaven of invention" (I. Pro. 1-2).

The allusion clearly has reference to the early notion of an "inspiring goddess," though some commentators think otherwise, thus:—

Warburton sees a reference to "the Peripatetic system which imagines several heavens one above another, the last and highest of which was one of fire."

Johnson thinks there is a reference "to the aspiring nature of fire, which by its levity, at the separation of the chaos, took the highest seat of all the elements."

But Douce (and rightly) explains that Shakespeare "simply wishes for poetic fire and a due proportion of inventive genius."

**Parca**, or the Fates, who spin the thread of human life. According to Hesiod, they were three in number—*Clotho* (represented with a spindle), who spun the thread; *Lachesis*, who drew it out; and *Atropos*, who cut it or broke it off. "Dost thou thirst, base Trojan, to have me fold up *Parca's* fatal web" (V. i. 18). Thus Pistol bombastically addresses Fluellen, threatening his life in pedantic language. Fluellen makes him eat the leek.

**Pegasus**, the famous winged horse, by whose aid Bellerophon overcame the Chimæra. The Dauphin compares his horse to Pegasus, calling it "le cheval, volant, the *Pegasus*," i.e. the flying horse, Pegasus (III. vii. 14). Pegasus is said to have come into existence when Perseus struck off the head of the Gorgon Medusa (see Perseus).

**Perseus**, mentioned with reference to the flying horse, Pegasus. The Dauphin speaks of his horse as "le cheval, volant, the *Pegasus*," and styles it "a beast for *Perseus* (III. vii. 11). Perseus, as the story goes, was sent to fetch the head of the Gorgon Medusa. He succeeded, and from the dead Medusa sprang the winged horse, Pegasus. It would appear that Shakespeare regards Pegasus as the horse of Perseus, which was not the case. Bellerophon was the only mortal who seems to have bestridden the flying horse.

**Phœbus**. "With silken streamers the young *Phæbus* fanning" (III. Pro. 6). The God of the Sun. Young Phœbus = the early sun, i.e. in early morning.

"Sweats in the eye of *Phæbus*" (IV. i. 261) refers to the toil of the labourer, working in the heat of the day.

**Pompey**. "But to examine the wars of *Pompey the Great*, you shall find, I warrant you, that there is no tiddle taddle, nor pibble pabble in *Pompey's camp*" (IV. i. 69-70). Fluellen desires that the English soldiers should keep silence when near the enemies' camp, and mentions Pompey as a great master of the art of war, in whose camp the strictest discipline would be kept.

Pompey first displayed his great military abilities as one of Sulla's generals in the Marian war. On his return from this war he was greeted by Sulla with the title of Magnus (Great), a title which he bore ever afterwards, and handed down to his children.

**St. David**. "I'll knock his leek about his pate upon *Saint David's day*" (IV. i. 55). Uncle of King Arthur. He first embraced monastic life

in the Isle of Wight, and subsequently removed to Menevia, in Pembrokeshire, where he founded twelve convents. When he became archbishop he removed the See from Carleon to Menevia, which was subsequently called St. David's, and became the metropolis of Wales. He died A.D. 642. *St. David's day* is March 1st, when Welshmen wear a leek in commemoration of a great victory over the Saxons (March 1st, A.D. 640). The victory is ascribed "to the prayers of St. David," and to his suggestion that the Welshmen (or Britons) should wear a leek in their cap, so that they might readily recognise each other. It is said that the Saxons having no badge, frequently attacked their own men.

**St. Denis.** "St. Denis be my speed" (V. ii. 178). The patron saint of France; his day is October 9th.

**Saint George.** "Ory 'God for Harry, England and *Saint George*" (III. i. 34). The patron saint of England, adopted as such in consequence of the miraculous assistance rendered by him to the arms of the Christians under Godfrey de Bouillon during the first crusade.

**Tartarus.** "He might return to vasty *Tartar* back" (II. ii. 123). The lower world; the hell of torment of the ancients, situated below Hades, and where the spirits of wicked men are punished.

**The Hydra.** "Nor never *Hydra-headed* wilfulness" (I. i. 35). The Lernean Hydra. It was one of the labours of Hercules to destroy this monster, which ravaged the country of Lerne. In appearance like a lion it had nine heads, of which the middle one was immortal. As fast as Hercules struck off one of the heads with his club two new ones sprang up in its place. The hero accomplished his task by burning away the heads, and by burying the ninth or immortal one under a rock.

## SOME HISTORICAL AND GEOGRAPHICAL ALLUSIONS.

**Agincourt.** A small village on the left flank of Henry's line of battle. Shakespeare follows Holinshed in representing Henry as naming the battle from the Castle of Agincourt near to the field of battle.

**Blithild,** described by Shakespeare as the daughter of King Clothair, and ancestress of King Pepin. The statement has no historical warrant.

**Charlemain** should be Charles the Bald, son of Louis *le Débonnaire*, and the great grandson of Charlemagne. Lady Lingars is described as his daughter.

**Charles, Duke of Lorraine,** son of Louis IV., endeavoured, on the death of Louis V., to seize the throne of France. He was defeated by Hugh Capet, taken prisoner, and imprisoned in Orleans Castle, where he died. Thus Hugh Capet is said to have "*usurped the crown of Charles, Duke of Lorraine*" (I. ii. 69).

## 148 HISTORICAL AND GEOGRAPHICAL ALLUSIONS.

Charles the Great, should be Charlemagne (768-814), son of King Pepin. He ruled over a vast extent of territory in France and Germany, and well earned the title of "Great" by his martial achievements and the wisdom with which he governed his great empire.

Childeric (742-751), Childeric III., the last of the Merovingian Kings. He was deposed by Pepin, and ended his days in a monastery.

Clothair. It is uncertain who this person may be.

Edward III. (1) His claim to the crown of France.

*"His true titles to some certain dukedoms,  
And generally to the crown and seat of France,  
Derived from Edward, his great grandfather"* (I. i. 87-9).

(2) At Cressy. (a) *"On a hill*

*Stood smiling to behold his lion's whelp  
Forage in blood of French nobility"* (I. ii. 108-110).

(b) *"Whiles that his mountain sire on mountain standing"*  
(II. iv. 57).

Alluding to the position of Edward III. at Cressy. He took his stand with the reserve near a windmill on a hill in rear of the main body. From that position he watched the battle, and is said to have refused to send succour to the Black Prince, when the latter was hard pressed. The father desired that the son should win all the glory of success.

(3) His fame.

(a) *"To fill King Edward's fame with prisoner Kings"*  
(I. ii. 162).

Prison Kings. David, King of Scotland, taken prisoner at the battle of Nevill's Cross, 1346.

John, King of France, taken prisoner at Poitiers, 1356.

(b) *"His most famed of famous ancestors  
Edward the Third"* (II. iv. 92-3).

Edward the Black Prince—at Cressy.

(a) *"Who on the French ground play'd a tragedy  
Making defeat on the full power of France"* (I. ii. 107-8).

(b) *"When Cressy battle fatally was struck,  
And all our princes captured by the hand  
Of that black name, Edward, Black Prince of Wales"*  
(II. iv. 54-7).

English Channel.

*"Two mighty monarchies,  
Whose high upreared and abutting fronts  
The perilous narrow ocean parts asunder"* (I. Pro. 20-2).

The English Channel (*perilous narrow ocean*), separating England and France (*Two mighty monarchies*).

*"Charming the narrow seas  
To give you gentle pass"* (II. Pro. 38-9).

Ermengare, not mentioned in history.

Lingare, not mentioned in history.

These personages seem to have been invented in order to "*find the title*" of Henry V. "*with some shows of truth.*"

Holinshed has "Ermengarde," and "Lingard," the latter may be "Liutgard," said to be the fifth wife of Charlemagne.

**The reign of Henry IV.** (1) "*The scrambling and unquiet time*" (I. i. 4). Descriptive of the troubles which marked the reign. Henry, as a usurper, had gained the crown mainly through the assistance of disaffected nobles desirous of curbing the absolutism of Richard II. But when the crown was gained many of his former supporters, (e.g. Northumberland), took up arms against him. The latter part of the reign is almost entirely taken up with the quelling of insurrections and the baffling of intrigues.

- (2) "*Those that were your father's enemies  
Have steeped their galls in honey, and do serve you  
With hearts create of duty and of zeal*" (II. ii. 29-31).

The policy of Henry V. caused faction to be dropped when the energy of the whole nation was devoted to the war with France.

- (3) "*Think not upon the fault  
My father made in compassing the crown*" (IV. i. 277-8).

An allusion to the death of Richard II., and the usurpation of the crown by Henry IV., then Henry Bolingbroke, Duke of Lancaster.

**The reign of Henry VI.**

- "*Henry the Sixth, in infant bands crown'd king  
Of France and England did this king succeed;  
Whose state so many had the managing,  
That they lost France and made his England bleed*"

(Epi. 9-11).

**Allusion.** Henry VI. was an infant at the death of Henry V. Bedford was declared Regent in France; Gloucester, Protector in England. Gloucester quarrelled with his uncle Henry, Cardinal Beaufort, Chancellor of England. The feud was so bitter that not only did Gloucester fail to support Bedford, but the latter was compelled, at a critical period for English rule in France, to return to England to make peace between Gloucester and the Cardinal.

**Hugh Capet (987-996).** "*Hugh Capet*, also who usurped the crown" (I. ii. 69). The founder of the dynasty which bears his name. He received the surname *Capetus* (clothed with a capot or monk's hood), because he always wore a monk's hood, as Abbot of St. Martin de Tours. He usurped the throne at the death of Louis V. His descendants ruled in France till the nineteenth century. Charles X. (1830) was the last of the name. Louis XVI. was tried before the National Convention under the name of Louis Capet. Hugh Capet defeated Charles, Duke of Lorraine, and thus gained possession of the French throne.

Lewis the Emperor, described as the son of Charles the Great (Charlemagne). The son of Charlemagne was, however, Louis I., *le Débonnaire* (the Meek), so called from his courteous but rather effeminate disposition. At his death his dominions were divided, Germany falling to the lot of his son Louis, hence known as "the German."

Lewis the Tenth, should be Louis the Ninth (the Saint) (1226-1270). He was the son of Louis the VIII., and grandson of Philip Augustus. He took part in the last Crusade. Shakespeare follows Holinshed, who erroneously styles this King Louis the Tenth.

Pharamond. "*The founder of this law and female bar*" (I. ii. 41). King of the Franks, who visited, *incognito*, the Court of King Arthur, and won a place among the Knights of the Round Table. He is said to have been the first King of France. The Archbishop of Canterbury speaks of the French as representing Pharamond to be the founder of the Salique Law. The Archbishop places his death in the year A.D. 426.

Queen Isabel (I. ii. 81), the wife of Philip Augustus, and grandmother of Louis the Ninth (see Louis the Tenth).

Meisen. The modern Meissen is near Dresden, in Saxony.

Pepin (751-768), surnamed "the Short" (*le Bref*). He was the son of Charles Martel, and the founder of the Carolingian dynasty. He gained the throne by deposing Childeric, the last of the Merovingian Kings.

Sala, a tributary of the Elbe. The modern name is Saale.

Salique (Salic) Law. The law referred to is part of the Salian Code, i.e. the law of the Salian Franks, among whom the succession to lands was limited to heirs male, to the exclusion of females, chiefly because certain military duties were connected with the holding of these lands. The French adopted this law to the succession of the crown. The Salian Franks were a branch of the Sigambri, and took the name from the Isala or Yssel in Holland.

## SCRIPTURAL ALLUSIONS.

"*Consideration, like an angel came,  
And whipped the offending Adam out of him,  
Leaving his body as a paradise*" (II. i. 28-30).

An allusion to the expulsion of Adam and Eve from the Garden of Eden (Gen. iii.), and to the cherubim placed at the east of the Garden to prevent their return. The "Old Adam" is often referred to as representing the unregenerate state of man's heart.

On the application to King Henry, Johnson remarks, "As paradise, when sin and Adam were driven out, became the habitation of celestial spirits, so the King's heart since *consideration* has driven out his follies is now the receptacle of wisdom and virtue."

"*To relief of lazars and weak age*" (I. i. 15).

"*Fetch forth the lazar kite of Cressid's kind*" (II. i. 73).

*Lazars* were poor people affected with contagious diseases, and a *Lazar-house* was a house for their reception. The name is taken from the beggar, Lazarus, in the parable of the Rich Man and Lazarus. "*There was a certain beggar named Lazarus who lay at the gate full of sores*" (Luke xvi. 20).

"*Should with his hon gait walk the whole world*" (II. ii. 122).

An allusion to 1 Pet. v. 8. "Your adversary, the devil, as a roaring lion, walketh about, seeking whom he may devour."

"*And tell the legions*" (II. ii. 124).

An allusion to the miracle of casting the devil out of a man possessed of an unclean spirit. "And he asked him, What is thy name? And he answered, saying, My name is *Legion*, because we are so many" (Mark v. 9).

"*He's in Arthur's bosom, if any man ever went to Arthur's bosom*" (II. iii. 10).

The Hostess means "Abraham's bosom."

An allusion to the parable of the Rich Man and Lazarus. "The beggar died, and was carried by angels into *Abraham's bosom*" (Luke xvi. 22).

The Jews had three terms for the blissful abode of departed spirits, viz., Paradise, Abraham's bosom, and "under the altar."

"*As did the wives of Jewry*"

*At Herod's bloody-hunting slaughtermen*" (III. iii. 40).

An allusion to the massacre of the male children under two years of age at Bethlehem by Herod the Great. He "sent forth and slew all the children that were in Bethlehem, and in all the coasts thereof, from two years old and under."

Assyrian slings.

"*As swift as stones*"

*Enforced from the old Assyrian slings*" (IV. vii. 56).

Here may be an allusion to Judith ix. 7. "The Assyrians are multiplied in their power—they trust to shield and spear and bow and sling."

"*For in the book of Numbers it is writ*"

*When the man dies, let the inheritance*

*Descend unto the daughter*" (I. ii. 98-100).

An allusion to an incident recorded in Numbers xxvii. When the sum of the congregation was taken with a view to the future division of the promised land, the daughters of Zelophehad appealed to Moses for the inheritance of their father who had died in the wilderness, and left no son. They ask, "Why should the name of our father be done away from among his family, because he hath no son" (Numbers xxvii. 6). Acting under divine instruction Moses allowed the claim, and made it a law in Israel. "If a man die and have no son, then ye shall cause his inheritance to pass unto his daughter" (v. 8).

The Archbishop quotes this incident as giving Scriptural authority for the claim of Henry V. to the throne of France in right of his ancestress, Isabel of France, the wife of Edward II.

**Beelzebub.** "Though he be as good a gentleman as the devil is, as Lucifer and *Beelzebub* himself" (IV. vii. 143). *Beelzebub* (O. T.), was the name given to the God of Ekron, and signifies "Lord of flies" or "Lord of dung or filth." *Beelzebub* (N. T.), "prince of the air," signifies the prince of devils. "*He hath Beelzebub, and by the prince of devils he casteth out devils*" (Mark iii. 22). Fluellen is clearly referring to *Beelzebub* as a name of Satan.

**Lucifer** (see *Beelzebub*) (IV. vii. 143). *Liſt.* "the light bearer," styled by Isaiah "the son of the morning." "*How art thou fallen from heaven. O Lucifer, son of the morning.*" A name given to one of the chief of the devils.

### Quotations from other Plays of Shakespeare illustrative of words used in an unusual sense.

(The Editor would acknowledge his obligation to the Clarendon Press Edition.)

Pro. 12. Vasty = vast.

"*I can call spirits from the vasty deep*"  
(1 Hen. IV., III. i. 52).

I. i. 54. Addiction = inclination.

"*Each man to what sport and revels his addiction leads him*"  
(Oth., II. ii. 7).

I. i. 55. Companies = companions.

"*To seek new friends and stranger companies*"  
(M. N. D., I. i. 219)

I. ii. 4. Resolve = satisfy.

"*Single I'll resolve you*" (Temp., V. i. 248).

I. ii. 19. Approbation = attestation.

"*Would I had put my estate and my neighbour's on the approbation of what I have spoke*"  
(Cym., I. iv. 184).

I. ii. 40. Gloze = explain, interpret.

"*On the cause and question now in hand you have glozed, but superficially*" (Twel., II. ii. 165).

I. ii. 107. Making defeat = bringing ruin or destruction.

"*Upon whose property and most dear life  
A damn'd defeat was made*" (Ham., II. ii. 597).

I. ii. 145. Still = always.

"*The still vexed Bermoothes*" (Temp., I. ii. 229).



- I. ii. 138. Make road = make an inroad.  
*"Ready when time shall prompt them, to make road  
 Upon's again"* (Cor., III. i. 5).
- I. ii. 145. Giddy = inconstant, excitable.  
*"Be it thy course to busy giddy minds  
 With foreign quarrels"* (2 Hen. IV., IV. v. 214).
- I. ii. 155. Feared = frightened.  
*"I tell thee, lady, this aspect of mine  
 Hath feared the valiant"* (M. of V., II. i. 9).
- I. ii. 165. Treasury = treasure.  
*"All my treasury  
 Is yet but unfelt thanks"* (Rich. II., II. iii. 60).
- I. ii. 176. Safeguard (a verb) = to protect.  
*"What shall I say! to safeguard thine own life,  
 The best way is to venge my Gloucester's death"*  
 (Rich. II., I. ii. 35).
- I. ii. 194. Make boot = take booty or prey.  
*"Master, this prisoner freely give I thee;  
 And thou that art his mate, make boot of this"*  
 (2 Hen. VI., IV. i. 13).
- I. ii. 220. Hardiness = bravery.  
*"Hardness ever  
 Of hardiness is mother"* (Cym., III. vi. 22).
- I. ii. 226. Empery = empire.  
*"For rule and empery"* (Titus Andronicus, I. i. 19).
- I. ii. 292. To venge = To avenge.  
*"With swift pursuit to venge this wrong of mine"*  
 (Lucrece, 1691).
- II. i. 18. Troth-plight = betrothed.  
*"Is troth-plight to your daughter"* (W. T., V. iii. 151).
- II. ii. 15. Power = armed force.  
*"Addressed a mighty power."* (A. Y. L., V. iv. 163).
- II. ii. 18. Head = armed force.  
*"Before I drew this gallant head of war"*  
 (King John, V. ii. 113).
- II. ii. 40. Enlarge = to set at liberty.  
*"Discomfited great Douglas, ta'en him once,  
 Enlarged him, and made a friend of him"*  
 (1 Hen. IV., III. ii. 115).
- II. ii. 44. Security = over-confidence, indifference to danger.  
*"Whilst Bolingbroke, through our security,  
 Grows strong and great in substance and in power"*  
 (Rich. II., III. ii. 24).

- II. ii. 102. Annoy = injure.  
*"Against the Capitol I met a lion,  
 Who glared on me, and went surly by,  
 Without annoying me"* (J. C., I. iii. 22-4).
- II. ii. 126. Jealousy = suspicion.  
*"But, beshrew my jealousy"* (Ham., II. i. 113).
- II. ii. 127. Show = appear.  
*"And earthly power doth then show likest God's"*  
 (M. of V., IV. i. 196).
- II. ii. 133. Constant = firm, unshaken.  
*"But I am constant as the northern star"*  
 (J. C., III. i. 69).
- II. ii. 151. Discovered = uncovered, revealed.  
*"So shall my anticipation prevent your discovery"*  
 (Ham., II. ii. 305).
- II. ii. 152. Repent = regret.  
*"Repent but you that you shall lose your friend,  
 And he repents not that he pays your debt"*  
 (M. of V., IV. i. 278-9).
- II. ii. 166. Quit = acquit.  
*"Till thou canst quit thee by thy brother's mouth"*  
 (A. Y. L., III. i. 11).
- II. ii. 169. Earnest = pledge, earnest money.  
*"And, for an earnest of a greater honour"*  
 (Macb., I. iii. 104).
- II. ii. 181. Dear = grievous, excessive.  
*"Thou art the issue of my dear offence"*  
 (King John, I. i. 257).
- II. ii. 192. Cheerly = cheerily.  
*"Cheerly, cheerly, my hearts"* (Temp., I. i. 6).
- II. ii. 175. Tender = cherish, hold dear.  
*"Tendering the precious safety of my prince"*  
 (Rich. II., I. i. 32).
- II. iv. 94. Indirectly = wrongfully, unfairly.  
*"And then we shall repent each drop of blood  
 That hot rash haste so indirectly shed"*  
 (King John, II. i. 49).
- II. iv. 129. Odds = variance, enmity.  
*"That put'st odds  
 Among the rout of nations"* (Timon, IV. iii. 42).
- II. iv. 143. Footed = landed.  
*"Late footed in the kingdom"* (Lear, III. vii. 45).
- III. Pro. 12. Bottoms = vessels.  
*"My ventures are not in one bottom trusted"*  
 (M. of V., I. i. 42).

- III. Pro. 35. Eke = add to, piece out.  
*"To eke it, and to draw it out in length"*  
 (M. of V., III. ii. 23).
- III. i. 11. O'erwhelm = o'erhang.  
*"His louring brows o'erwhelming his fair sight"*  
 (V. and A., 183).
- III. ii. 78. Pioner = pioneer.  
*"A worthy pioner"*  
 (Ham., I. v. 63).
- III. iii. 26. Precepts (accent on second syllable) = summons.  
*"Those precepts cannot be served"*  
 (2 Hen. IV., V. i. 14).
- III. iii. 58. Address = prepared.  
*"Addressed a mighty power"* (A. Y. L., V. iv. 150).
- III. vii. 112. Overshot = beaten at shooting.  
*"So study evermore is overshot"*  
 (Love's Labour Lost, I. i. 143).
- III. Pro. 24. Inly = inwardly.  
*"I have inly wept"*  
 (Temp., V. i. 200).
- IV. i. 7. Husbandry = economy, thrift.  
*"There's husbandry in heaven,  
 Their candles are all out"* (Macb., II. i. 4).
- IV. i. 64. Sort = agree.  
*"Not sorting with a nuptial ceremony"*  
 (M. N. D., V. i. 55).
- IV. i. 106. Possess with = communicate to.  
*"Some reasons of this double coronation I have  
 possessed you with"* (K. John, IV. ii. 41).
- IV. i. 99. Element = sky.  
*"And the complexion of the element  
 In favour's like the work we have in hand"*  
 (J. C., I. iii. 128).
- IV. i. 141. Miscarry = perish.  
*"The great soldier who miscarried at sea"*  
 (M. for M., III. i. 217).
- IV. i. 154. Contrive = plot.  
*"All the treasons for these eighteen years  
 Complotted and contrived in this land"*  
 (Rich. II., I. i. 96).
- IV. i. 272. Advantage (a verb) = to benefit.  
*"It shall advantage more than do us wrong"*  
 (J. C., III. i. 242).

- IV. i. 269. Member (of a community) = a sharer.  
*"That I may be a member of his love"*  
(Oth., III. iv. 112).
- IV. ii. 11. Dout = extinguish.  
*"I have a speech of fire that fain would blaze,  
But that this folly douts it"* (Ham., IV. vii. 192).
- IV. iii. 70. Expedience = expedition, speed.  
*"Are making hither with all due expedience"*  
(Rich. II., II. i. 287).
- IV. iii. 83. Engult = swallow up.  
*"That it engults and swallows other sorrows"*  
(Oth., I. iii. 59).
- IV. iii. 86. Retire = retreat.  
*"Nor cowardly in retire"* (Cor., I. vi. 4).
- IV. v. 7. Perdurable = lasting.  
*"Cables of perdurable toughness"* (Oth., I. iii. 843).
- IV. v. 17. Friend = befriend.  
*"Time must friend or end"* (T. and C., I. ii. 84).
- IV. vi. 8. Lard = enrich, fatten.  
*"Falstaff sweats to death,  
And lards the lean earth as he walks along"*  
(1 Hen. IV., II. ii. 116).
- IV. vi. 21. Raught = reached.  
*"That raught at mountains with outstretched arms"*  
(3 Hen. VI., I. iv. 68).
- V. Pro. 43. Remember = remind.  
*"Let me remember thee what thou hast promised"*  
(Temp., I. ii. 243).
- V. ii. 17. Basilisk = a cannon.  
*"Of basilisks, of cannon, culverin"*  
(1 Hen. IV., II. iii. 56).
- V. ii. 42. Pleached = twined.  
*"Steal into the pleached bower"*  
(Much Ado, III. i. 7).
- V. ii. 63. Reduce = bring back.  
*"That would reduce these bloody days again"*  
(Rich. III., V. ii. 78).
- V. ii. 63. Favour = outward appearance.  
*"Yet I well remember  
The favours of these men"* (Rich. II., IV. i. 168).

V. ii. 141. Greenly = foolishly.

"We have done but greenly  
In hugger-mugger to have interred him"

(Ham., IV. v. 83)

V. ii. 179. Speed = help, assistance.

"Now Hercules be thy speed, young man"

(A. Y. L., I. ii. 189).

### The Language of the Play Illustrated from Scripture.

"The mercy that was *quick* in us  
but late" (II. ii. 79).

Quick = living, lively.

"The *taste* whereof God in his  
mercy give" (II. ii. 179).

Taste = experience.

"Yoke-fellows in arms" (II. iii. 53).  
Yoke-fellow = companion.

"As send precepts to the *leviathan*  
to come ashore" (III. iii. 23).

"Go, bid thy master well *advise*  
*himself*" (II. vi. 151).

Advise himself = consider.

"O pardon! since a crooked figure  
*may*  
Attest in little place a million"

(I. Pro. 12).

May = can.

"Between the *floods* of Sala and of  
Elbe" (I. ii. 45).

Floods = rivers.

"Against the Scot, who will *make*  
*road* upon us" (I. ii. 138).

Make a road = make an  
inroad.

"Were all thy children *kind* and  
natural" (II. Pro. 19).

Kind = true to nature.

"Come home *presently*" (II. i. 84).  
Presently = immediately.

"They shall be apprehended *by and*  
*by*" (II. ii. 2).

By and by = immediately.

"That's mercy, but too much  
*security*" (II. ii. 44).

Security = over-confidence,  
indifference to danger.

"Who shall judge the *quick* and  
the dead at his appearing."

(2 Tim. iv. 1).

"He shall never *taste* of death"

(John viii. 52).

"And I entreat thee also true  
*yoke-fellow*." (Phil. iv. 3).

"There is that *leviathan*"

(Ps. civ. 26).

"Now, therefore, *advise thyself*  
what word I shall bring again to  
him that sent me" (2 Ch. xxi. 12).

"The Mount Sion, which *may* not  
be removed, but standeth fast for  
ever?"

(Ps. cxxv. i.—Prayer Book).

"Your fathers dwelt on the other  
side of the *flood*, i.e. the river  
Euphrates"

(Josh. xxiv. 2).

"And Achish said, Whither have  
ye *made a road* to-day?"

(1 Sam. xxvii. 10).

"The fruit tree yielding fruit after  
his *kind*" (Gen. i. 2).

Kind = according to its nature.

"He shall *presently* give me more  
than twelve legions of angels"

(Matt. xxvi. 53).

"But the end is not *by and by*"

(Luke xxi. 9).

"How they dwelt careless, after the  
manner of the Zidonians, quiet  
and secure" (Judges xviii. 7).

## IMPORTANT READINGS.

- I. Pro. 9. "Spirits that have dared." The reading of the Folio is "*hath dared.*" The correction is Staunton's.
- I. i. 34. "With such a heady currance." First Folio, "*currance.*" Second and Third Folio, "*currant.*" Fourth Folio, "*current.*" Currance, F. *courance*, describes the rush of water more vividly.
- I. i. 86. "The severals and unhidden passages." Pope's reading is "*several.*"  
"*Severals* = details, is a substantive.
- I. ii. 72. "To find his title with some shows of truth." Folios, "*find.*" Quartos, "*fine.*" Find = to supply. Fine = to embellish or dress up, *i.e.* to make it specious or plausible.
- I. ii. 94. "Than amply to imbar their crooked titles." First and Second Folios, "*imbarre*"; Third and Fourth, "*imbar.*" Quartos, *imbrace*; later, *embrace*. Many recent editors follow Warburton, and read "*imbare.*"  
"*Imbar*" = "bar in, secure" (KNIGHT); "exclude" (SCHMIDT). Mr. Wright follows Knight.  
"*Imbare*" = to lay bare, expose.
- I. ii. 98. "When the man dies." Folios, "*man.*" Quartos, "*some.*" But the passage in Numbers xxvii. reads, "If the man die and have no son."
- I. ii. 141. "To defend our inland." Folios, "*our inland.*" Quartos, "*Your England.*"
- I. ii. 163. "And make her chronicle as rich with praise." Folios, "*their.*" Quartos, "*your.*" Johnson proposed "*her,*" which editors have followed generally.
- I. ii. 173. "To tear and havoc more than she can eat." Quartos, "*spoil.*" Folios, "*tame.*" The latter no doubt a misprint. Rowe suggested "*tear.*"
- I. ii. 175. "Yet that is but a crush'd necessity." Folios, "*crush'd.*" Quartos, "*curst.*" *Crush'd* = forced, but Knight explains it as "overpowered."
- I. ii. 208. "As many ways meet in one town." Folios, "*many.*" Quartos, "*many, several,*" which many editors have adopted.
- I. ii. 239. "Not worshipped with a waxen epitaph." Folios, "*waxen.*" Quartos, "*paper.*" Either reading conveys the same meaning, *viz.*, a perishable epitaph.
- I. ii. 241. "We are no tyrant." Folios, "*is.*" Quartos, "*are.*"
- I. ii. 248. "Of your great predecessor, Edward the Third." The scansion requires the elision of the article in pronunciation, so many editors follow Collier, and read "*Edward Third.*"

- I. ii. 270. "And therefore living hence." Hammer corrects, and reads "*here*." But, as Henry in his youth passed much of his time away from the Court, there seems no reason for the alteration.
- II. i. 6. "There shall be smiles." This is the reading of the text. Farmer suggested "*smiles*," and was followed by Collier.
- II. i. 38. "O well-a-day, Lady, if he be not drawn." Folio, "*keune*." Corrected by Theobald.
- II. ii. 43. "And on his more advice we pardon him." Collier altered "*his*" to "*our*." But unnecessarily, for we may render "*his more advice*" in two ways—  
 (1) After more reflection on his part.  
 (2) After we have carefully considered his case,  
 In the latter case "*his*" is objective genitive.
- II. ii. 114. "All other devils that suggest." Folios, "*And*." Hammer suggested "*All*."
- II. ii. 139. "To mark the full-fraught man." Folios, "*make thee*."
- II. iii. 11. "A made a finer end." So the Folios. Capell suggests "*fine*," which many follow. The Hostess probably meant "*final*," referring to the death of Falstaff, and not to the manner of it.
- II. iii. 17. "And 'a babbled of green fields." Folios, "*And a table of greene fields*." Pope rejected these words as being a stage direction, viz. an order to bring in a table for their drinking at the tavern, Greenfield was the property-man of the theatre at the time.  
 Theobald corrected, and gave the present text—a happy emendation.
- II. iv. 57. "Whiles that his mountain sire." So the Folios. Theobald proposed "*mounting*" = aspiring. Many read "*mighty*," but either emendation misses the play on the double meaning of "*mountain*."
- II. iv. 99. "Therefore in fierce tempest." So Folios. Walker altered to "*fiery*," the old spelling of which is "*fierie*." He considered "*fierce*" a misprint. "*Fierce*" is a better epithet, and as it can be pronounced as a dissyllable the metre does not suffer.
- II. iv. 107. "The pining maidens' groans." Folios, "*privy*." Quartos "*pining*."
- III. Pro. 4. "Hampton pier." Original has "Dover." The error is palpable, and was pointed out by Theobald.
- III. Pro. 6. "The young Phœbus fanning." Original has "*fayning*," probably a misprint.
- III. Pro. 11. "Borne with the invisible and creeping winds." Collier suggested "*Blown*."
- III. i. 7. "Summon up the blood." Folios, "*commune*." Rows made the correction.

- III. i. 17. "On, on, you noblest English." First Folio, "*noblish*"; others, "*noblest*." Malone corrected to "*noble*." The meaning is, "You English nobles," as distinguished from the "good yeoman" (l. 25).
- III. i. 32. "Straining upon the start." Folios, "*straying*." The correction is Rowe's.
- III. ii. 20. "Up to the breach, you dogs! Avaunt, you cullions!" So the Folios. The Quartos read, "*God's plud! Up to the preaches, you rascals! Will you not up to the preaches?*"
- III. iii. 35. "Defile the locks." Folios, "*desire*." The correction is Rowe's.
- III. vi. 12. "There is an auncient lieutenant there at the pridge." [Auncient = ensign.] Folios, "*auchient lieutenant*." Quartos, "*an ensigne*."
- III. vi. 80. "New-tuned oaths." Folios, "*new-tuned*." Pope reads, "*new-turned*." Collier, "*new-coined*."
- IV. ii. 13. "Dout them with superfluous courage." Folios, "*doubt*," which was an old spelling of "dout." The sense of "dout" is clearly necessary.
- IV. ii. 62. "I stay but for my guidon." Folios, "*guard*." Guidon = standard bearer. Guard = bodyguard.
- IV. iii. 44. "He that shall live this day and see old age." Folios, "*see—live*." Pope transposed the words.
- IV. iii. 52. "Familiar in his mouth." Folios, "*his*." Quartos, "*their*."
- IV. iv. 80. "The French might have a good prey of us if he knew of it." Folios, "*he*." Collier altered to "they." The change is unnecessary, since "*French*" = the French.
- IV. vii. 75. "To book our dead." Folios, "*book*." Collier suggests "*look*."  
*Book* = to register, number.  
*Look* = to look for; and would be an instance of an intransitive verb used intransitively.
- V. i. 84. "My Nell is dead." Folios, "*Doll*" = Doll Tearsheet; which is a palpable blunder, for Pistol was married to Nell Quickly, and quarrelled with Doll Tearsheet (see II. i. 16, 23).



## GLOSSARY.

*The Editor would acknowledge his obligation to Skeat's Etymological Dictionary*

A.S. = Anglo-Saxon. D. = Danish. Dut. = Dutch. F. = French. Gk. = Greek.  
 Ger. = German. I. = Irish. Ic. = Icelandic. It. = Italian. L. = Latin.  
 M.E. = Middle English. O. = Old. O.F. = Old French, Sw. = Swedish. W. = Welsh.

Abate (O.F. *abatre*; Low L. *abbatere*, to beat from or down) = to beat down, to lessen. "*Abate thy rage, abate thy manly rage.*"

Abridgment (M.E. *abregen*, O.F. *abregier*, L. *abreviare*, to shorten) = a summary. "Then brook *abridgment.*"

Abutting (O.F. *abouter*, to thrust towards) = to project forwards. "Whose high upreared and abutting fronts."

Achieve (O.F. *achever*, lit. to bring to a head; O.F. *a chef*, L. *ad caput*, to a head) = to finish, accomplish. "Bid them *achieve* me and then sell my bones" = accomplish their purpose upon me, *i.e.*, kill.

Admiral (O.F. *amiral*, *admiral*; Low L. *admiraldus*, a prince, chief; Arabic *amir* or *emir* a prince; *amir-al-bahr*, prince of the sea, whence *amiral*), the chief commander of a fleet. "Jacques of Chatillon, *admiral* of France."

Alarm (F. *alarme*, It. *all'arme*, L. *ad illa arma*, to arms) = a signal of alarm sounded by a trumpet.

Ambassador (F. *ambassadeur*, an embassy; It. *ambasciata*; Low L. *ambascia*; L. *ambactus*, a servant) = a devoted servant; then, messenger from a sovereign power. "The French *ambassador* upon that instant craved audience."

Ancient, an old corruption of *ensign*. Ensign (O.F. *ensigne*, a standard; L. *in*, upon; *signum*, a mark; *i.e.* with a mark upon it) = a standard; and then a standard-bearer = an officer styled *ensign*. "Ancient Pistol" = Ensign Pistol.

Annoy (M.E. *anoien*; O.F. *anoier*, to annoy; L. *in odio*, in hatred) = to vex. "That might *annoy* my finger" = injure.

Anon (A.S. *on an*, *i.e.* in one) = in one moment, immediately. "And *anon* desire them all to my pavilion."

Antics (L. *antiquus*, old. *Antico* was a term applied in Italy to grotesquely sculptured figures) = grotesque figures, buffoons. "Three such *antics* do not make up a man" = buffoons.

Arrant. A variant of *errant*. Errant (O.F. *errer*; L. *iterare*, to wander. Originally "wandering," as vagabond originally meant "strolling") = notoriously bad, thorough-paced. "This is an *arrant*, counterfeit rascal."

Assay (O.F. *essai*, a trial; L. *exagium*, a trial by weight) = attempt, trial. "Galling the gleaned land with hot *assays*" = fierce assaults or attempts to take a town.

Attaint (M.E. *atteinen*; O.F. *ateindre*; L. *attingere*, to reach to, attain; to *attaint*, originally meant to reach to, then = to convict). "But freshly looks and overbears *attaint*" = infection.

Avant (short for F. *en avant*, in advance) = begone. "*Avant*, you cullions!"

- Awkward** (M.E. *auk*, *awk*, contrary, perverse, *ward* = direction) = in a contrary direction; hence, clumsy. "Tis no sinister nor no *awkward* claim." Here in the original sense = not direct.
- Bachelor** (M.E. *bachelor*; Low L. *baccalarius*, one who holds a small farm. Perhaps from Low L. *bacca* = *vacca*, a cow) = an unmarried man. "Take the word of a king and a *bachelor*."
- Ballad** (O.F. *balade*, a song for dancing; Low L. *ballare*, to dance), originally a dancing song, then a popular song, in simple, homely verse. "A rhyme is but a *ballad*."
- Bankrupt** (It. *banca*, a bench, *rotta*, broken; L. *ruptus*, broken) = an insolvent trader. The money changers used benches as money counters, and when one of them failed his bench was broken as an indication that he was insolvent. "Big Mars seems *bankrupt* in their beggared host."
- Banquet** (F. *banquet*, a feast; Lit. a small bench; dim of It. *banca*, a bench) = a feast. "His house filled up with riots, *banquets*, sports."
- Bargain** (Low L. *barcaniare*, to change about). As a substantive it is used by Shakespeare in two senses: (1) agreement, contract, (2) the thing purchased. "I by *bargain* should wear it myself."
- Bawcock** (F. *beau*, fine, *cog*, cock) = fine fellow. "Good *bawcock*, bate thy rage."
- Beadle** (M.E. *bedel*; A.S. *bydel*, a beadle from *beodan* to bid), Lit. a proclaimer, or messenger. The messenger or crier of a court. A petty church officer. "War is his *beadle*" i.e. officer to summon the offender to the bar of divine justice.
- Beaver**, properly *Bever*, spelt *Beaver* by confusion with beaver-hat (F. *baviere*, a child's bib; F. *baver*, to slaver) = the beaver of a helmet (see note iv. ii. 44). "And faintly through the rusty *beaver* peeps."
- Bolt**, *boul*t (O.F. *bult*, to sift through coarse cloth; Low L. *burra*, coarse, red cloth) = to sift meal. "Such and so finely *bolted* didst thou seem."
- Bootless** (A.S. *bōt*, profit) = useless, profitless. "We may as *bootless* spend our vain command."
- Broached** (M.E. *broche*, a pin, peg, brooch; F. *broche*, a spit, a point; Low L. *brocca*, a pointed stick) = spitted, transfixed. "Bringing rebellion *broached* upon his sword."
- Brook** (A.S. *brucan*, to use, enjoy) = to endure, put up with. "Then *brook* abridgement."
- Bully** (O.Dut. *dollaert*, a jester; Swed. *buller*, clamour) = rough, noisy fellow. (Shakespeare uses *bully* in the sense of a brisk, dashing fellow, and it is suggested that this may be derived from Dut. *boel*, a lover.) The word is often used as a term of admiration; "I love the lovely *bully*." Pistol speaks thus of King Henry, meaning he is a jolly, dashing sort of fellow.
- Buxom** (M.E. *bozom*; Lit. *bow*-some; A.S. *būgan*, to bow, bend, obey; and *sum*, suffix. The old sense was obedient, obliging, good natured) = lively, sprightly. "Of *buxom* valour."

- Cash (F. *casse*, a case; L. *capsa*, a box, *capere* to hold) originally, a till or box to keep money in; then, the money placed in the box. "In cash most *justly* paid" = coin, ready money.
- Casques (F. *casque*; It. *casco*, a helmet, a headpiece) = helmet. "The very *casques* that did affright the air at Agincourt."
- Challenge (O.F. *chalonge*, a dispute, an accusation; L. *calumnia*, false accusation) = to defy a person to single combat, to call upon him to make good an accusation. "If ever I live to see it, I will *challenge* it."
- Chantry (F. *chanter*, L. *cantare*, to sing) = a chapel for choral service. "I have built two *chantries*," i.e., two chapels, where masses are to be sung for the soul of King Richard II.
- Chattels (Pl. of M.E. *chatel*, property; O.F. *catel*; L. *capitale*, capital, property) = movable property. *Chattel* is a doublet of *cattle*. In olden times wealth was estimated in cattle. "Look to my *chattels* and my movables."
- Christom, properly chrisom (Low L. *chrisma*, holy oil; Gk. *χρίσμα*, an unguent) = holy unction. "Went away an it had been any *christom* child" = a child wearing a chrisom-cloth, i.e. the cloth placed on it at baptism, and which it wore for a month.
- Churlish (A.S. *ceorl*, a man) = (1) rough, rude; (2) niggardly, miserly. "Were better than a *churlish* turf of France" = rough turf for a pillow.
- Cloy (O.F. *cloyer*, to cloy, stop up; F. *clouer*, to nail, fasten up; F. *clou*; L. *clavus*, a nail), originally to stop up, hence, to sate. "Whom he hath dulled and *cloyed* with gracious favours."
- Complement (L. *complementum*, that which completes; L. *complere*, to fulfil) = that which fills up and completes. "Garnished or decked in modest *complement*."
- Con (A.S. *cunnan*, to know) = to learn by rote. "This they *con* perfectly in the phrase of war."
- Constable (F. *connétable*, O.F. *conestable* L. *comes stabuli* = count of the stable, a title of a dignitary of the Roman Empire, and afterwards in use amongst the Franks). The Constable of England and France was at one time a military officer of state, next in rank to the crown. 'Constable' now means a peace-officer. "Charles Delabreth, *high constable* of France."
- Convey or Convey (M.E. *convien*, to convey; O.F. *convier*, to convey, convey; Low L. *conviare*, to accompany; L. *con* (cum) with, *via* way) = to convey, accompany on the way. "And crowns for *convey* put into his purse" = money to assist him on his journey, i.e., to pay his travelling expenses.
- Coranto (F. *courante*, It. *coranto*, L. *currere*, to run) = a running dance, a kind of gallop. "And teach lavoltas high and swift *corantos*."
- Corporal (F. *caporal*; It. *caporale*, a chief, corporal of a band. It. *capo* L. *caput* head) = a subordinate officer. "Good *Corporal* Nym."
- Coulter (A.S. *cultter*; L. *cultter*; a knife, a plough) = the fore-iron of a plough which cuts the soil. "While that the *coulter* rusts."

- Counterfeit (F. *contrefaire*, to imitate: L. *contra*, against, *facere* to make) = an imitation. "This is an arrant counterfeit rascal."
- Cousin (F. *cousin*; L. *consobrinus* = son of a mother's sister. In Shakespeare's time the word had three meanings: (1) son or daughter of an uncle or aunt; (2) any kinsman or kinswoman; (3) a title of distinction or courtesy. The word is used in the latter sense in many passages in this play.
- Coxcomb = cock's comb. A fool, named from his cock's comb, or fools' cap, i.e. a cap with a cock's crest. Shakespeare uses the word in three senses (1) a fool's cap, (2) a fool, (3) the head. "A prating coxcomb" = fool.
- Crouch (M.E. *crouchen*, allied to *croken*, to bend). "Crouch for employment."
- Cue (F. *queue*, L. *cauda*, a tail) = the *tail-end* of the speech of the previous speaker, a signal to the succeeding speaker to utter his own words. "Now we speak upon our *cue*."
- Cullion (F. *couillon*, It. *coglione*, a base fellow) = a wretch, a base, low fellow. "Avaunt, you cullions!"
- Cunning (A.S. *cunnan*, to know) = clever. "And whatsoever cunning friend it was."
- Curtle-axe, a corruption of cutlas (F. *coutelas*, a short sword, L. *cultellus*, a knife, diminutive of *cultus*, a ploughshare) = a short sword. "To give each naked curtlet axe a stain."
- Curtsey (M.E. *cortisie*, courteous; O.F. *corte*, a court) = to make an obeisance. "Nice customs curtsey to great kings."
- Dalliance (M.E. *dallen*, to play, trifle) = trifling. "And silken dalliance in the wardrobe lies."
- Dauphin. A title of the eldest son of the king of France, who took it from the province of Dauphiny. Guy, Count of Vienne, was first so styled because he wore a *dolphin* as his cognizance. His seigneurie received the name of "*the Dauphiné*." The province was sold to Philip VI., on condition that the heir to the throne assumed the title of Dauphin.
- Deck (Dut. *dekken*, to cover) = to cover, to adorn. "For 'tis your thoughts that now must deck our kings."
- Defunction (L. *defunctus*, p.p. of *defungi*, to perform fully) = death, i.e. the course of life having been fully performed. "After defunction of King Pharamond."
- Deracinate (L. *de* from *radix*, *radicis* the root) = to uproot. "That should deracinate such savagery."
- Dispatch (O.F. *despecher*; Low L. *dispedicare*; L. *pedica*, a fetter) = to hasten. The original sense was "to remove a hindrance." "And you, Prince Dauphin, with all swift dispatch."
- Doublet (*doublet*, an inner (double) garment; F. *double*, double) = a close fitting jacket, worn under the cloak. Being lined, it was of double thickness; hence the name "doublet." "The fat knight with the great-pelly-doublet."

- Dress** (O.F. *dresser*, to erect, dress; Low L. *directiare*, L. *dirigere*, to direct) = prepare, dress. "That we should *dress* as fairly for our end."
- Drone** (A.S. *drán*; Sw. *drönare*, *lit.* 'hummer'), a non-working bee, so-called from the droning sound it makes. "The lazy, yawning *drone*."
- Dowry** (M.E. *dower*; Low L. *dotarium*; L. *dotare*, to endow) = an endowment. "With her, to *dowry*") = marriage portion.
- Eke** (M.E. *eken*, A.S. *écan*, to augment) = to augment, piece out. "And *eke* (eke) out our performance with your mind."
- Earnest** (M.E. *ernes*; dim of O.F. *erres*, *arres* L. *arrha*, a pledge) = a pledge; part paid beforehand as a pledge that the whole sum shall be paid when the bargain is completed. "And from his coffers received the golden *earnest* of our death."
- Embassy** (Low L. *ambascia*, a mission, service). "Then go we in to hear his *embassy*" = message which he is commissioned to bear.
- Enscheduled** *see* "Schedule."
- Erst** (A.S. *ærest*, superlative of *ær* soon) = soonest, at first, formerly. "The even mead, that *erst* brought sweetly forth."
- Esquire** (O.F. *escuyer*, a squire; Low L. *scutarius*, a shield-bearer; L. *scutum*, a shield) = a shield bearer, then, attendant upon a knight. "Two hundred good *esquires*."
- Exchequer** (O.F. *eschequier*, a chess-board; hence a checkered cloth on which accounts were reckoned by means of counters) = a court of revenue. "For our losses his *exchequer* is too poor."
- Fain** (A.S. *fagan*, glad) = willingly, gladly. "As I perceived his grace would *fain* have done."
- Farced** (F. *farcir*, L. *farcire*, to stuff) = stuffed, crammed. "The *farced* title running 'fore the king" = the title stuffed out with pompous titles preceding the name of the king, *e.g.*, His most Gracious Majesty.
- Fiend** (A.S. *fiend*, an enemy, *lit.* the hating one), a devil. "And whatsoever cunning *fiend* it was."
- Foil** (M.E. *foylen*, to trample under foot; O.F. *fouler*, to trample on; Low L. *fullare*, to full cloth) = to defeat. *Foil*, a blunt sword, is so called because it was foiled or blunted. "With four or five most ragged *foils*."
- Fumitory**, formerly *fumiter* (F. *fumeterre*, *fumitory*, fume de terre and fumus de terrâ = smoke from the earth; so named from the smell) = a plant. "Darnel, hemlock, and rank *fumitory*."
- Gage** (F. *gage*, from *gager*, to pledge; Low L. *vadium*, a pledge; L. *vas*, a pledge) = a pledge. "Give me any *gage* of thine."
- Galliard** (Sp. *gallarda*, a kind of lively Spanish dance; Sp. *gallardo*, gay, lively) = a lively dance. "That can be with a nimble *galliard* won."
- Gimmel** (O.F. *gemeau* fem *gemelle*, a twin, L. *gemellus*, a twin, dim. of L. *geminus* double), a double ring with two or more links. "And in their pale dull mouths the *gimmel* bit lies foul with chew'd grass."
- Glistening** (A.S. *glisian*, to shine) = glittering. "From *qlistering* semblances of piety."

Gloze or gloss (O.F. *gloze*; L. *glossa*, a difficult word requiring explanation) as noun = commentary, explanation; as verb = to explain, to interpret. "Which Salique-land the French unjustly *gloze*."

Groat (O. Low G. *grote*, a coin of Bremen; meaning "great," because large in comparison with the copper coins formerly in use there) = a coin worth fourpence. "There is a *groat* to heal your pate."

Guilt (A.S. *gyllt*, originally a fine for an offence) = crime. "Have for the gilt of France—O *guilt*, indeed. II. Pro. 26.

Havoc (It appears to be put for *havot*. O.F. *havot*, plunder (Skeat)) = destruction. "To tear and *havoc* more than she can eat" = to destroy, lay waste.

Hie (A.S. *higian*, to hasten) = to hasten. "Thither would I *hie*."

Hilding, short for *hildering* or *hinderling*, a wretch (M.E. *hinderling*, base, from A.S. *hinder*, backwards, with suffix, *ling*) = a base wretch. "To purge this field of such a *hilding* foe."

Imp (M.E. *imp*, a graft on a tree, *impen*, to graft; Low L. *impotus*, a graft; Gk. ἐμψυτος, engrafted ἐμ = ἐν, in; φύειν, to produce), a graft, offspring, mischievous fellow, demon. It was formerly used in a good sense = scion, offspring. "An *imp* of fame" = scion, offspring.

Impawn (L. *pannus*, a cloth). *Pawn* = a pledge; the readiest thing to pledge being a piece of clothing. *Impawn* = to put in pledge. "Therefore, take heed how you *impawn* our person."

Impeachment (F. *empêcher*, O.F. *empescher*, to hinder, Low L. *impedicare*, to fetter) *Impeach* originally meant to hinder, now = to charge with a crime. "But could be willing to march on to Calais without *impeachment*." Here in the original sense of "impediment."

Impediment (L. *impedire*, to entangle the feet; L. *pes*, a foot) = obstruction, hindrance. "What was the *impediment* that broke this off."

Impound (M.E. *pond*; A.S. *pund*, an enclosure). *Pound* = an enclosure for strayed cattle. *Impound* = to place in the pound. "But taken and impounded as a stray, the King of Scots."

Jot (Hebrew *yod*, the smallest letter in the alphabet) = a point, a tittle, the least quantity imaginable. "Nor doth he dedicate one *jot* of colour."

Jutty, a corruption of jetty. *Jetty* (F. *jettée*, a cast or throw, L. *jactare*, to throw) = a pier thrown out into the sea. "O'erhang and *jutty* his confounded base." Here, as a verb = to project beyond.

Kern (Irish *ceatharnach*, a soldier) = a light armed Irish soldier. "You rode like a *kern* of Ireland."

Kex (M.E. *kez*, W. *cecys*, plu., hollow stalks, hemlock; L. *cicuta*, hemlock) = hemlock, a hollow stem. "Rough thistles, *kecksies*, burs."

Kind (A.S. *cynde*, natural) = natural, according to nature. "Were all thy children *kind* and natural" = true to their birth.

- Knave** (A.S. *cnapa*, a boy) = a boy, a servant; and then a sly fellow, a rascal, villain. The word is used by Shakespeare with both meanings. "The rascally, scald, peggarly, lousy, pragging *knave*, Pistol" = villain.
- Knight** (A.S. *cnicht*, a boy, a servant) = a youth, servant, man-at-arms, and then 'one admitted to a certain feudal rank.' "Fifteen hundred *knights*."
- Lackey** (O.F. *laquay*, a lackey, a footboy; Sp. *lacayo*, a lackey, Arabic *luka*, worthless, servile, a slave) = footman, menial attendant. "Never anybody saw it but his *lackey*."
- Largess** (F. *largesse*, bounty, L. *largitio*, a bestowing, L. *largus*, large, liberal) = a liberal gift. "A *largess* universal like the sun." (III. Pro. 43).
- Lavolta** (It. *la*, the, *volta*, sudden turn, L. *volvere*, to roll, turn round) *Vault*, to leap, and *vault*, a cellar, are derived from the same root. "And teach *lavoltas* high and swift corantos." A dance resembling the waltz, with a series of high leaps or bounds.
- Lea** (M.E. *lay*, *ley*, A.S. *lēa*, untilled land = a meadow. "Her fallow *leas*."
- Leash** (M.E. *lees*, a leash; Low L. *laxa*, a thong) = a thong to hold a dog. "And at his heels, *leashed* in like hounds."
- Lief** (A.S. *loef*, dear) = dearly, gladly. "I had as *lief* have my mistress a jade."
- Lig** (M.S. *liggen*, *lien*, A.S. *licgan*; L. *lectus*, a bed) = to rest, abide. Lie is from *lien*; the form *Lig* from *liggen*. "Ay'll *lig*, i' the grund for it."
- Linstock** (formerly *kintstock*. Dut. *lont*, a match; *stok*, a stick) = a stick to hold a lighted match. "The nimble gunner with *linstock* now the devilish cannon touches."
- Lists** (M.E. *listes*, O.F. *lesse*, a tiltyard; Low L. *licia*, barriers; apparently allied to L. *licium*, a thread—perhaps a space roped in—SKEMAT) = ground enclosed for a tournament. "With the weak *list* of a country's fashion" = barrier.
- Marches** (A.S. *mearc*, a mark, boundary) = border, frontier. "They of those *marches*, gracious sovereign" = The Wardens of the marches.
- Mastiff** (originally, a house dog; O.F. *mestif*, derived in some way from L. *mansio*, an abode) = a house dog of great strength and courage. "The men do sympathise with the *mastiffs* in robustious and rough coming on."
- Mass**. (M.E. *Messe*, Low L. *missa*, dismissed). The Eucharist. Said to be from the phrase *ite missa est* (Go, the congregation is dismissed) used at the end of the service. "By the *mess*" = mass (III. ii. 103).
- Maw** (M.E. *mawe*; X.S. *maga*, stomach) = stomach. "And in thy hateful lungs; yea, in thy *maw*."
- Mercenary** (F. *mercenaire*; L. *mercenarius*, a hireling; from L. *merces*, pay) = a hired or paid soldier, as distinct from those who followed their lord under the obligation to feudal service. "There are but sixteen hundred *mercenaries*."

- Mickle (M.E. *mikel*; A.S. *mycel*; Gk. *μεγάλη* = great. An oath of *mickle* might."
- Miscreate (L. *minus*, less; *credere*, to believe) = false, spurious. "With opening titles *miscreate*."
- Moiety (F. *moitié* a half; L. *medius*, middle) = half "for my English *moiety*."
- Naught (M.E. *naught*; A.S. *ná* not, *whit*, a creature, person, thing) = nothing, worthless. "Though in pure truth, it was corrupt and *naught*."
- Nice (O.F. *nice*; L. *nescius*, ignorant). The word has many meanings in Shakespeare; generally = fastidious. "Or *nicely* charge your understanding soul" = sophistically, subtly.
- Odds (M.E. *odde*; Ic. *oddi*, a triangle, hence, odd number; hence also the phrase, *standask i odda*, to stand at odds, to quarrel). "I desire nothing but *odds* with England" = quarrel, enmity.
- Ooze (M.E. *wose*; A.S. *wáse*, *wás*, moisture) = moisture, soft mud. "As is the *ooze* and bottom of the sea."
- Ordinance, formerly ordinance (F. *ordinance*; Low L. *ordinatio*, a command; L. *ordinare*, to set in order) = artillery. Formerly it had reference to the *bore* or *size* of the cannon, and was thence transferred to the cannon itself. "In second accent of his *ordnance*."
- Orisons (O.F. *orison*; L. *orationem*, acc. of *oratio*, a prayer) = a prayer. "Are heavy orisons 'gainst this poor wretch."
- Palfrey (M.E. *palefrai*, L. *paravedus*, lit. "an extra post horse," *para*, beside, hence, extra, *veredus*, a posthorse) = saddle horse, especially a lady's horse. "It is the prince of *palfreys*."
- Pavilioned (F. *pavillon*, a tent; so called, because it spread out like the wings of a butterfly; L. *papilio*, a butterfly) = living in tents. "And his *pavilioned* in the fields of France."
- Pilfer (O.F. *pelfre*, plunder; L. *pillare*, to plunder) = to rob, plunder. "The *pilfering* borderers."
- Pillage (F. *pillage*; L. *pillare*, to plunder) = plunder. "Which *pillage* they with merry march bring home."
- Pioneer or Pionier (O.F. *pionier*, an extension of F. *pion*, It. *pedone*, a foot soldier, Low L. *pedonem*, acc. of *pedo*, a foot soldier, L. *pes*, the foot) = a foot soldier, especially applied to sappers and miners; a soldier who clears the way before an army. "Have the *pioners* given over" = the sappers and miners at the siege of Harfleur.
- Pleach or Plash (M.E. *plechen*, O.F. *plessier*, later *plessier*, to plash, plait young branches; Low L. *plessa*, a thicket of woven boughs; L. *plectere*, to weave, also *plicare*, to fold) = to intertwine boughs in a hedge. "Her hedges even-*pleached*."
- Plebeian (L. *plebs*, the people) = the common people; properly it means the free citizens of Rome, who were neither patricians nor clients. "With the *plebeians* swarming at his heels."
- Port (F. *port*, carriage, demeanour; L. *portare*, to carry) = carriage, bearing, demeanour. "Assume the *port* of Mars."



- Preposterously (L. *præposterus*, inverted, hind part before; L. *præ*, before; *posterus*, later, coming after) = contrary to natural order, absurdly. "That wrought upon thee so *preposterously*."
- Pry (M.E. *prien* put for *piren* by the shifting of the r) = to peer. "Let it *pry* through the portage of the head."
- Puissance (F. *puissance*, power) = power. "And make imaginary *puissance*" = imagine a mighty army.
- Purchase (O.F. *pour chacer*, to pursue eagerly, acquire, get). "They will steal anything and call it *purchase*." Purchase, here, is a cant term for stolen goods = booty, plunder.
- Quick (A.S. *cwic*, living) = living, lively. "That mercy that was *quick* in us but late."
- Quotidian (L. *quotidianus*, daily) = a fever whose paroxysms return every day. "He is so shaken of a burning *quotidian* tertain."
- Racket, Raquet (Sp. *raqueta*, a racket, battle-dore) = a bat with a network blade. "When we have matched our *rackets* to these balls."
- Rapier (F. "*rapier*, rapiere; Spanish sword," Palsgrave). The name was given in contempt, meaning "a rasper" or poker = a light, narrow sword used for thrusting. "I will scour you with my *rapier*."
- Rascal (M.E. *rascaille*, the common herd; F. *racaille*, the scum, outcasts of any company; Low L. *rasicare*, to scrape, to scrape; originally, a deer out of condition, not worth hunting) = knave, villain. "This is an arrant, counterfeit *rascal*."
- Reek (M.E. *reke*, A.S. *rec*, vapour; A.S. *reat*, pt. t. of *reōcan*, to reek, smoke), as verb = to smoke, rise as vapour. "And draw their honours *reking* up to heaven."
- Rendezvous (F. *rendez vous*; L. *reddite vos*, render yourselves) = a place appointed for the assembly of soldiers. "That is my rest, that is the *rendezvous* of it."
- Sack (F. *sec*, dry: *vin. sec*, dry wine: L. *siccus*, dry) = a dry wine. Sack was the name of an old Spanish wine. "They say he cried out of *sack*," i.e. against the wine called sack.
- Scaffold (F. *eschafaud*, a scaffold, cognate with It. *catalfalco* a funeral canopy, also a stage, a scaffold; L. *capitare* compounded with It. *balco*, a balcony). "This unworthy *scaffold*."
- Scald (*Scall* = scab on the skin; Ic. *skalli*, a bald head; originally a, peeled head. *Scald* = afflicted with the scall) = a scurvy, paltry fellow. "The rascally, *scald*, peggarly, lousy, praggling knave, Pistol."
- Scambling (O.F. *escamper*, s'*escamper*, to flee; L. *ex* out, and *campus*, a battle-field). Scamp, is from the same root. "The *scambling* and unquiet time" = disordered.
- Schedule (O.F. *schedule*, a scroll, L. *schedula*, a small leaf of paper; dimin. of *scheda*, a strip of papyrus-bark; L. *scindere*, to cut) = a scroll. "You have *enscheduled* briefly in your hands" = written on a scroll.
- Scion (O.F. *cion*, *scion*, a shoot, originally a cutting; L. *secare*, to cut) = a shoot cut off one tree for grafting on another. "Our *scions* put in wild and savage stock."

- Sconce (O.Dut. *schantze*; Dut. *schans*, a fortress; L. *abscondere*, to hide) = a small fort, a bulwark. "At such and such a *sconce*."
- Security (L. *se*, apart from; *cura*, care, anxiety), originally, without anxiety, with confidence; then, free from anxiety, safe. "That's mercy, but too much security" = carelessness, over-confidence.
- Sentinels (F. *sentinelle*; It. *sentinella*, a watch, a sentinel; L. *sentinator*, one who pumps bilge water out of a ship; L. *sentina*, the hold of a ship. The occupation of pumping would require constant attention) = a soldier on guard. "The fix'd *sentinels*."
- Shrewdly (M.E. *schreweð*, accursed, past part. of *schrewen*, to curse) = wickedly, maliciously. "Yesterday your mistress *shrewdly* shook your back."
- Smirch (weakened form of *smear*; M.E. *smear-en*, to smear) = to besmear "with his *smirch'd* complexion."
- Sodden, past part. of *seethe* (M.E. *sethan*, to boil) = to boil. "*Sodden* water, a drench for sur-reined jades, their barley broth" = here refers to beer, i.e. water boiled with malt, which the Dauphin contemptuously calls "barley broth."
- Speculation (L. *speculare*, to behold, *specula*, a watch tower) "Took stand for idle *speculation*" = beholding, or observation as from a watch tower.
- Strain (A.S. *streyne*, from *stryman*, to beget) = race, breed. "And he is bred out of that bloody *strain*."
- Surgeon (The old spelling was *chirurgeon*. Gk. *χείρ*, the hand, *ἐργεῖν* to work) = one who works with the hands, a surgeon. "Some crying for a *surgeon*."
- Sutler (Dut. *soetelaar*, originally a scullion, a drudge, then a victualler = one who sells provisions in a camp. "For I shall *sutler* be unto the camp."
- Swasher (Skeat gives as the derivation of *swash*, Sw *svasska*, to make a swashing noise, as when one walks with water in one's shoes) = braggart, swaggerer. "I have observed these three *swashers*."
- Tall (M.E. *tal*; A.S. *tæl*, seemly, elegant, also good, valiant, bold). "Thy spirits are most *tall*" = valiant, courageous. Skeat remarks that in the sense of "lofty," the word may be Celtic.
- Tertian (L. *tertianus*, tertian, *tertius*, third) = a fever returning every third day. "He is so shaken of a burning quotidian *tertian*."
- Tike (Ic. *tík*, a dog) = a cur-dog, a low fellow. "Base *tike*, callest thou me host."
- Troth-plight (A.S. *treowe*, true; M.E. *plíht*, danger, also, engagement; pledge) = to have pledged one's troth or word i.e. betrothed. "You were *troth-plight* to her."
- Umbered, Umber (It. *terra d' ombra*; L. *umbra*, a shadow) = a species of ochre, a brown colour. "Each battle sees the other's *umbered* face" = darkened in the shadows thrown by the fires.
- Usurp (F. *usurper*; L. *usurpare*, to employ, acquire. From L. *usus*, use), to seize to one's own use. "Hugh Capet also, who *usurped* the crown,

Varlet or Vaslet, dim. of Vassal (see Vassal) = attendant. The word has now deteriorated=scoundrel, rascal. "My horse, *varlet* '=attendant.

Vassal (F. *vassal*, a subject, Low L. *vassalis*, a servant) = a dependent  
"Whose low *vassal* seat."

Vaward or Vanward (O.F. *avant-warde*, later, *avant-garde*, F. *avant*, before; O.F. *warde*, a guard) = the front of an army. "The leading of the *vaward*."

Vigil (F. *vigile*, a vigil, eve of holy day; L. *vigilia*, a watch) Lit. 'a watching'—the eve of any holy day. "Will yearly on the *vigil* feast his neighbours."

Whelk (M.E. *whelke*, dim. of *wheal*, A.S. *hwēle*, a pimple) = a small pimple. "His face is all bubukles and *whelks*."

Wink (A.S. *wincian*, to wink) = to move the eyelids quickly. "But I will *wink*, and hold out mine iron" = shut my eyes.

Wit (A.S. *wit*, to know). *To wit* =to know; then "by which it is to be known" = "that is to say."

Wretch (M.E. *wrecche*, A.S. *wrecca*, an outcast, from *wrecan*, to drive, urge, hence to exile) = miserable creature, *lit.* outcast. "Where *wretches* their poor bodies must lie and fester." Here = outcasts, since the bodies of the English will lie in French soil, outcast from England.

Yearn (A.S. *yrman*, to grieve) = to grieve. "For my manly heart doth *yearn*." Yearn = to long for, is derived from A.S. *gyrman* = to be desirous.

Yeoman (O. Friesic *ga*, a village, and *man*, a man) = dweller in a village, a farmer owning a small freehold. "And you, good *yeoman*." The yeomen of England provided the archers of the English army.

Yerk = Jerk (Cotgrave explains F. *fouetter* by "to scourge, lash, yerk, or jerke"—SKEAT) = to jerk, to thrust, with a sudden and quick motion.  
"Yerk out their armed heels."

## APPENDIX.

### ACT I.—SCENE I.

"In the second yeare of his reigne, king Henrie called his high court of parlement, the last daie of Aprill, in the towne of Leicester, in which parlement manie profitable lawes were concluded, and manie petitions mooved, were for that time deferred. Amongst which, one was, that a bill exhibited in the parlement holden at Westminster in the eleventh yeare of king Henrie the fourth (which, by reason the king was then troubled with civill discord, came to none effect) might now with good deliberation be pondered, and brought to some good conclusion. The effect of which supplication was, that the temporall lands devoutlie given, and disordinatelie spent by religious, and other spirituall persons, should be seized into the kings hands, sith the same might suffice to mainteine, to the honor of the king, and defense of the realme, fifteene earls, fifteene hundred knights, six thousand and two hundred esquiers, and a hundred almshouses, for reliefe onlie of the poore, impotent, and needie persons, and the king to have cleerlie to his coffers twentie thousand pounds, with manie other provisions and values of religious houses, which I passe over.

"This bill was much noted, and more feared among the religious sort, whom suerlie it touched verie neere, and therefore to find remedie against it, they determined to assaie all waies to put by and overthrow this bill; wherein they thought best to trie if they might moove the kings mood with some sharpe invention, that he should not regard the importunate petitions of the commons.

#### In the Play.

The scene is laid at **London** (by Editors), following the intimation of the Chorus. "*The king is set from London*" (2 Pro. 34).

But the Parliament was held at **Leicester**.

Shakespeare gives the sum as demanded from the clergy at, "*4 thousand pounds by the year.*"

Holinshed names the sum as "*twentie thousand pounds.*"

Holinshed gives the principal; Shakespeare, the interest, calculated at 5 per cent.

### ACT I.—SCENE II.

Whereupon, on a daie in the parlement, Henrie Chichelie, archbishop of Canturburie, made a pithie oration wherein he declared, how not onelie the duchies of Normandie and Aquitaine, with the counties of Anjou and Maine, and the countrie of Gascoigne, were by undoubted title appertaining to the king, as to the lawfull and onelie heire of the same; but also to the whole realme of France, as heire to his great grandfather king Edward the third.

"Herein did he much inveie against the surmised and false fained law Salike which the Frenchmen alledge ever against the kings of England in barre of their just title to the crowne of France. The verie words of that supposed law are these, *In terram Salicam mulieres ne succedant*, that is

to saie, into the Salike land let not women succeed. Which the French glossers expound to be the realme of France, and that this law was made by king Pharamond; whereas yet their owne authors affirme that the land Salike is in Germanie betweene the rivers of Elbe and Sala; and that when Charles the great had overcome the Saxons, he placed there certaine Frenchmen, which having in disdeine the dishonest maners of the Germane women, made a law, that the females should not succeed to any inheritance within that land, which at this daie is called Meisen, so that, if this be true, this law was not made for the realme of France, nor the Frenchmen possessed the land Salike, till foure hundred and one and twentie yeares after the death of Pharamond, the supposed maker of this Salike law, for this Pharamond deceased in the yeare 426, and Charles the great subdued the Saxons, and placed the Frenchmen in those parts beyond the river of Sala, in the yeare 805.

"Moreover, it appeareth by their owne writers that king Pepine, which deposed Childerike, claimed the crowne of France, as heire generall, for that he was descended of Blithild, daughter to king Clothair the first; Hugh Capet also, who usurped the crowne upon Charles Duke of Loraine, the sole heire male of the line and stocke of Charles the great, to make his title seeme true, and appeare good, though in deed it was starke naught, conveyed himselfe as heire to the ladie Lingard, daughter to king Charlemaigne sonne to Lewes the emperour, that was son to Charles the great. King Lewes also the tenth, otherwise called saint Lewes, being verie heir to the said usurper Hugh Capet, could never be satisfied in his conscience how he might justlie keepe and possesse the crowne of France, till he was persuaded and fullie instructed that queene Isabell his grandmother was lineallie descended of the ladie Ermengard daughter and heire to the above named Charles duke of Loraine, by the which marriage, the blood and line of Charles the great was againe united and restored to the crowne and scepter of France, so that more cleare than the sunne it openlie appeareth that the title of king Pepin, the claime of Hugh Capet, the possession of Lewes, yea and the French kings to this daie, are derived and conveyed from the heire female, though they would under the colour of such a fained law, barre the kings and princes of this realme of England of their right and lawfull inheritance.

"The archbishop further alledged out of the booke of Numbers this saieing: 'When a man dieth without a sonne, let the inheritance descend to his daughter.' At length, having said sufficientlie for the prooffe of the kings just and lawfull title to the crowne of France, he exhorted him to advance forth his banner to fight for his right, to conquer his inheritance, to spare neither blood, sword, nor fire, sith his warre was just, his cause good, and his claime true. And to the intent his loving chapleins and obedient subjects of the spiritualtie might show themselves willing and desirous to aid his majestie, for the recoverie of his ancient right and true inheritance, the archbishop declared that in their spirituall convocation, they had granted to his highnesse such a summe of monie, as never by no spirituall persons was to any prince before those daies given or advanced.

"When the archbishop had ended his prepared tale, Rafe Nevill, earle of Westmerland, and as then lord Warden of the marches against Scotland, understanding that the king, upon a courageous desire to recover

his right in France, would surelie take the wars in hand, thought good to moove the king to begin first with Scotland, and thereupon declared how easie a matter it should be to make a conquest there, and how greatlie the same should further his wished purpose for the subduing of the Frenchmen, concluding the sum of his tale with this old saying: that *Who so will France win, must with Scotland first begin.* Many matters he touched, as well to show how necessarie the conquest of Scotland should be, as also to prove how just a cause the king had to attempt it; trusting to persuade the king and all other to be of his opinion.

"But after he had made an end, the Duke of Excester, uncle to the king, a man well learned and wise, who had beene sent into Italie by his father, intending that he should have been a preest, replied against the erle of Westmerlands oration, affirming rather that he which would Scotland win, he with France must first begin. For if the king might once compass the conquest of France, Scotland could not long resist; so that conquere France, and Scotland would soon obeie. For where should the Scots lerne policie and skill to defend themselves if they had not their bringing up and training in France. If the French pensions maintained not the Scottish nobilitie, in what case should they be. Then take awaie France, and the Scots will soon be tamed; France being to Scotland the same that the sap is to the tree, which, being taken awaie, the tree must needs die and wither.

"To be brieft, the duke of Excester used such earnest and pithy persuasions to induce the king and the whole assemblie of the parlement to credit his words, that immediately after he had made an end, all the companie beganne to crie, *Warre, Warre; France, France.* Hereby the bill for dissolving of religious houses was clearlie set aside, and nothing thought on but onlie the recovering of France, according as the archbishop had moved. . . .

### In the Play.

Henry's appeals to the Archbishop, first, to give a rightful interpretation of the Salic Law, and secondly, to show that he may "*with right and conscience make this claim*," are additions by Shakespeare.

The intention is to exhibit the king as an upright monarch, bent upon being thoroughly satisfied as to the legality, justice and righteousness of the claim, ere putting it forward.

The king first draws attention to the danger from Scotland. Holinshed gives Westmoreland.

Minor alterations are: Lingare for Lingard; Ermengare for Ermengard. "*When the man dies, etc.*" for "When the man dies without a son."

Shakespeare omits the argument of Exeter that the conquest of France is the true key to the conquest of Scotland.

The description of the Bees' Commonwealth is not in Holinshed. Shakespeare is supposed to have taken it from Lyly's *Euphues* (p. 187).

"Whilest in the Lent season the king laie at Killingworth, there came to him from Charles Dolphin of France certeine ambassadors, that brought with them a barrell of Paris balles, which from their maister they presented to him for a token that was taken in verie ill part, as sent in

scorne, to signifie that it was more meet for the king to passe the time with such childish exercise, than to attempt any worthie exploit. Wherefore the K. wrote to him that, yer ought long, he would tosse him some London balles that perchance should shake the walles of the best court in France."

### In the Play.

Shakespeare attaches this incident to Act I. ii. In reality it occurred at Killingworth in the previous Lent.

By transposing the event and placing it at the end of this scene Shakespeare obtains the dramatic effect of enlisting the entire sympathy of the audience with the king, who in fact was altogether in the wrong.

"*This tun of treasure.*" This expression is supposed to have been taken from "The Famous Victories of Henry the Fifth."

Holinshed's description is "*a barrell of Paris balls.*"

### ACT II.—SCENE II.

"When king Henrie had fullie furnished his navie with men, munition, and other provisions, perceiving that his capteines misliked nothing so much as delaie, determined his souldiors to go a ship-board and awaie. But see the hap, the night before the daie appointed for their departure, he was crediblie informed, that Richard earle of Cambridge, brother to Edward duke of York, and Henrie lord Scroope of Masham, lord treasurer, with Thomas Graie, a knight of Northumberland, being confederat together, had conspired his death; wherefore he caused them to be apprehended. The said lord Scroope was in such favour with the king, that he admitted him sometime to be his bed-fellow, in whose fidelitie the king reposed such trust, that when anie privat or publike councill was in hand, this lord had much in the determination of it. For he represented so great gravitie in his countenance, such modestie in behaviour, and so vertuous zeale to all godlinesse in his talkes, that whatsoever he said was thought for the most part necessarie to be doone and followed. Also the said sir Thomas Greie (as some write) was of the kings privie councill.

"These prisoners upon their examination, confessed, that for a great summe of monie which they had received of the French king, they intended verelie either to have delivered the king alive into the hands of his enemies, or else to have murdered him before he should have arrived in the duchie of Normandie. When king Henrie had heard all things opened, which he desired to know, he caused all his nobilitie to come before his presence, before whome he caused to be brought the offenders also, and to them said. Having thus conspired the death and destruction of me, which am the head of the realme and governour of the people, it maie be (no doubt) but that you likewise have sworne the confusion of all that are here with me, and also the desolation of your owne countrie. To what horror (O Lord) for any true English hart to consider, that such an execrable iniquitie should ever so bewrap you, as for pleasing of a forrenemie to imbrue your hands in your blood, and to ruine your owne native soile. Revenge herein touching my person

though I seeke not; yet for the safegard of you, my deere freends, and for due preservation of all sorts, I am by office to cause example to be shewed. Get ye hence, therefore, ye poore miserable wretches, to the receiving of your just reward, wherein Gods majestie give you grace of his mercie and repentance of your heinous offenses. And so immediatlie they were had to execution. . . . Diverse write that Richard earle of Cambridge did not conspire with the lord Scroope and Thomas Graie for the murthering of king Henrie to please the French king withall, but onelie to the intent to exalt to the crowne his brother in law Edmund earle of March as heire to Lionell duke of Clarence: after the death of which earle of March, . . . the earle of Cambridge was sure that the crowne should come to him by his wife, and to his children, of hir begotten. And therefore (as was thought) he rather confessed himselfe for need of monie to be corrupted by the French king, than he would declare his inward mind, and open his verie intent and secret purpose. . . .

**Holinshed.** The conspirators are formally tried and confess their guilt

**In the Play.** Shakespeare departs from Holinshed in two particulars.

- (1) The incident of the man who railed upon the king, and whom Henry pardoned contrary to the judgment of the conspirators
- (2) The intimation that the king has discovered the plot against him is conveyed to the conspirators by the king handing them the intercepted letters which the guilty men imagine are their commissions.

The change is productive of a most striking dramatic effect.

#### ACT II.—SCENE IV.

"Immediatlie after, the king sent over into France his uncle the duke of Excester, the lord Greie admerall of England, the archbishop of Dublin, and the bishop of Norwich, ambassadors unto the French king, with five hundred horse, which were lodged in the temple house in Paris, keeping such triumphant cheere in their lodging, and such a solemne estate in their riding through the citie, that the Parisiens and all the Frenchmen had no small mervell at their honorable port. The French king received them verie honorable and banketted them right sumptuously, shewing to them justs and martiall pastimes, by the space of three days together, in the which justs the king himselfe, to shew his courage and activitie to the Englishmen, manfullie brake speares and lustilie tournied. When the triumph was ended, the English ambassadors, having a time appointed them to declare their message, admitted to the French kings presence, required of him to deliver unto the king of England the realme and crowne of France, with the entier duchies of Aquitaine, Normandie and Anjou, with the countries of Poictiou and Maine. Manie other requests they made: and this offered withall, that if the French king would, without warre and effusion of Christian bloud, render to the king their maister his verie right and lawfull inheritance, that he would be content to take in marriage the ladie Katharine, daughter to the French king, and to indow her with all the duchies and countries before rehearsed; and if he would not so doo, then the king of England did



expresse and signifie to him, that with the aid of God, and helpe of his people, he would recover his inheritance, wrongfullie withholden from him with mortall warre, and dint of sword. . . .

"The Frenchmen being not a little abashed at these demands, thought not to make anie absolute answer in so weightie a cause, till they had further breathed; and therefore prayed the English ambassadors to saie to the king their maister, that they now having no opportunitie to conclude in so high a matter, would shortlie send ambassadors into England, which should certifie and declare to the king their whole mind, purpose, and intent. The English ambassadors returned with this answer, making relation of everie thing that was said or doone. King Henrie, after the returne of his ambassadors, determined fullie to make warre in France, conceiving a good and perfect hope to have fortunate successe, sith victorie for the most part followeth where right leadeth, being advanced forward by justice, and set forth by equitie." . . .

**Holinshed.** The embassy of the Duke of Exeter takes place immediately after the Parliament at Leicester.

**Shakespeare** places the embassy of Exeter after the arrival of King Henry in France. "*For he is footed in this land already.*" Even the embassy of Antelope, later than that of Exeter, was despatched from Southampton before the king embarked for France.

A subsequent embassy headed by Antelope, the pursuivant at arms, was despatched from Southampton on the 5th August, in which Henry "*exhorted the French King in the bowels of Jesu Christ, to render him that which was his owne, whereby effusion of Christian blood might be avoided.*"

#### ACT III.—SCENES I., II., III.

"But now to proceed with king Henries dooings. After this, when the wind came about prosperous to his purpose, he caused the mariners to weie up anchors, and hoise up sailes, and to set forward with a thousand ships, on the vigil of our ladie daie the Assumption, and tooke land at Caur, commonlie called Kideaux, where the river Saine runneth into the sea, without resistance. At his first comming on land, he caused proclamation to be made, that no person should be so hardie on pain of death, either to take anie thing out of anie church that belonged to the same, or to hurt or doo any violence either to priests, women, or anie such as should be found without weapon or armor, and not readie to make resistance.

"The next day after his landing, he marched toward the towne of Harfleur, standing on the river Saine between two hills; he besieged it on enerie side, raising bulwarks and a bastell. The French king being advertised that king Henrie was arrived on that coast, sent in all haste the lord dela Breth constable of France, the seneshall of France, the lord Bouciqualt marshall of France, the seneshall of Henault, the lord Lignie, with other, which fortified townes with men, victuals, and artillerie, on all these frontiers towards the sea. And hearing that Harfleur was besieged, they came to the castell of Caudebecke, being not farre from Harfleur, to the intent they might succour their freends which were besieged, by some

police or meanes; but the Englishmen, notwithstanding all the damage that the Frenchmen could worke against them, foraeid the countrie, spoiled the villages, bringing manie a rich preie to the campe before Harflue. And dailie was the towne assaulted; for the duke of Gloucester, to whome the order of the siege was committed, made three mines under the ground, and approching to the wals with his engins and ordinance, would not suffer them within to take anie rest. For although they with their countermining somewhat disappointed the Englishmen, and came to fight with them hand to hand within the mines, so that they went no further forward with that worke; yet they were so inclosed on ech side, as well by water as land, that succour they saw could none come to them. . . .

"The capteins within the towne, perceiving that they were not able long to resist the continuall assaults of the Englishmen, knowing that their wals were undermined, and like to be overthrowne (as one of their bulwarks was alreadie, where the earles of Huntington and Kent had set up their bauners) sent an officer at armes foorth about midnight after the feast daie of saint Lambert, which fell that yeare upon the tuesdaie, to beseech the king of England to appoint some certeine persons as commissioners from him, with whome they within might treat about some agreement. The duke of Clarence, to whome this messenger first declared his errand, advertised the king of their request, who granting thereto, appointed the duke of Excester with the lord Fitz Hugh, and sir Thomas Erpingham, to understand their minds, who at the first requested a truce untill sundaie next following the feast of saint Michael, in which meane time, if no succour came to remooove the siege, they would undertake to deliver the towne into the kings hands, their lives and goods saved. The king advertised hereof, sent them word, that except they would surrender the towne to him the morow next insuing, without anie condition, they should spend no more in talke about the matter. . . .

"The king, neverthesse was after content to grant a respite upon certeine conditions, that the capteins within might have time to send to the French king for succour (as before ye have heard) lest he intending greater exploits, might lose time in such small matters. When this composition was agreed upon, the lord Bacquevill was sent unto the French king, to declare in what point the towne stood. To whome the Dolphin answered, that the kings power was not yet assembled in such number as was convenient to raise so great a siege. This answer being brought unto the capteins within the towne, they rendered it up to the king of England, after that the third daie was expired. Which was on the daie of Saint Maurice, being the seven and thirtieth daie after the siege was first laid. The souldiers were ransomed and the towne sacked to the great gaine of the Englishmen. All this doone, the king ordeined capteins to the towne his uncle the Duke of Excester, who established his lieutenant there, one sir John Fastolfe, with fiftene hundred men, or (as some have) two thousand and thirtie six knights, whereof the baron of Carew, and sir Hugh Lutterell, were two counsellors. . . .

"King Henree, after the winning of Harflue, determined to have proceeded further in the winning of other townes and fortresses; but

because the dead time of the winter approached, it was determined by advise of his counsell, that he should in all convenient speed set forward, and march through the countrie towards Calis by land, least his retorne as then homewards should of slanderous toongs be named a running awaie; and yet that journie was adjudged perillous, by reason that the number of his people was much diminished by the flix and other fevers, which sore vexed and brought to death above fifteene hundred persons of the armie; and this was the cause that his retorne was the sooner appointed and concluded. . . .

"At length the king approached the river of Some, and finding all the bridges broken, he came to the passage of Blanchetake, where his great grandfather king Edward the third a little before had stricken the battell of Cressie; but the passage was now so impeached with stakes in the botome of the foord, that he could not passe, his enimies besides there awaie so swarming on all sides. He therefore marched forwards to Arames, marching with his armie, and passing with his carriage in so martial a maner, that he appeared so terrible to his enimies, as they durst not offer him battell. And yet the lord Dalbreth constable of France, the marshall Boncequault, the earl of Vendosme great master of France, the duke of Alanson, and the earle of Richmond, with all the puissance of the Dolphin laie at Abuile, but ever kept the passages, and coasted aloofe, like a hauke though eager yet not hardie on her preie. The king of England kept on his journie till he came to the bridge of saint Maxence, where he found above thirtie thousand Frenchmen, and there pitched his field, looking suerlie to be fought withall. . . .

"The king the same daie found a shallow, between Corbie and Peron, which never was espied before, at which he with his army and carriages the night insuing, passed the water of Some without let or danger, and therewith determined to make haste towards Calis, and not to seeke for battell, except he were thereto constreined, because that his armie by sicknesse was sore diminished, in so much that he had but onelie two thousand horssemen, and thirteen thousande archers, bilmen, and of all sorts of other footmen.

"The Englishmen were brought into some distresse in this jornie, by reason of their vittels in maner spent, and no hope to get more; for the enimies had destroyed all the corne before they came. Rest could they none take, for their enimies with alarmes did ever so infest them; daillie it rained, and nightlie it freesed; of fuell there was great scarcitie, of fluxes plentie; monie inough, but wares for their releefe to bestow it on, had they none. Yet in this great necessitie, the poor people of the countrie were not spoiled, nor anie thing taken of them without painment, nor anie outrage or offense done by the Englishmen, except one, which was, that a souldiour tooke a pix out of a church, for which he was apprehended, and the king not once removed till the box was restored, and the offendoor strangled. The people of the countries thereabout, hearing of such zeale in him to the maintenance of justice, ministered to his armie victuals, and other necessities, although by open proclamation so to doe they were prohibited.

## In the Play.

Shakespeare follows Holinshed closely in the siege.

- There are (1) The mines and countermines.  
 (2) The command of the siege is given to Gloucester.  
 (3) The parleys.  
 (4) The garrison yielding because disappointed of succour by the French king.

Shakespeare does not follow the march, but he uses the incident of a soldier stealing a *pix* from a church to account for the death of Bardolph, hanged for stealing a *pax*.

## ACT III.

"The French king being at Rone, and hearing that king Henrie was passed the river of Some, was much displeased therewith, and assembling his counsell, to the number of five and thirtie, asked their advise what was to be done. There was amongst these five and thirtie, his sonne the Dolphin, calling himselfe king of Sicill; the dukes of Berrie and Britaine, the earl of Pontieu the kings yoongest sonne, and other high estates. At length thirtie of them agreed that the Englishmen should not depart unfought withall, and five were of a contrarie opinion, but the greater number ruled the matter; and so Montjoy king at armes was sent to the king of England to defie him as the enemie of France, and to tell him that he should shortlie have battell. King Henrie advisedlie answered: Mine intent is to doo as it pleaseth God, I will not seeke your maister at this time; but if he or his seeke me, I will meet with them God willing. If anie of your nation attempt once to stop me in my journie now towards Calis, at their jeopardie be it; and yet wish I not anie of you so unadvised, as to be the occasion that I die your tawnie ground with your red blood. When he had thus answered the herald, he gave him a princelie reward, and licence to depart. Upon whose returne, with this answer, it was incontinentlie on the French side proclaimed, that all men of warre should resort to the constable to fight with the king of England. Whereupon, all men apt for armor and desirous of honour, drew them toward the field. The Dolphin sore desired to have beene at the battell, but he was prohibited by his father; likewise Philip earle of Charclois would gladlie have beene there, if his father the duke of Burgognie would have suffered him: manie of his men stale awaie, and went to the Frenchmen. The king of England hearing that the Frenchmen approched, and that there was an other river for him to passe with his armie by a bridge, and doubting least if the same bridge should be broken, it would be greatlie to his hinderance, appointed certeine captains with their bands, to go thither with all speed before him, and to take possession thereof, and so to keepe it, till his comming thither. . . .

"Those that were sent, finding the Frenchmen busie to breake downe their bridge, assailed them so vigorouslie, that they discomfited them, and tooke and slue them; and so the bridge was preserved till the king came, and passed the riuer by the same with his whole armie. This was on the two and twentieth dav of October. The duke of Yorke that led the vauntgard. . . .

"Order was taken by commandement from the king after the armie was first set in battell arraie, that no noise or clamor should be made in the host; so that in marching forth to this village, euerie man kept himselfe quiet: but at their comming into the village, fiers were made to giue light on euerie side, as there likewise were in the French host, which was incamped not past two hundred and fiftie pases distant from the English.

"The cheefe leaders of the French host were these: the constable of France, the marshall, the admerall, the lord Rambures maister of the crosbowes, and other of the French nobilitie, which came and pitched downe their standards and banners in the countie of saint Paule, within the territorie of Agincourt, having in their armie (as some write) to the number of threescore thousand horssemen, besides footmen, wagoners and other. They were lodged even in the waie by the which the Englishmen must needs passe towards Calis, and all that night after their comming thither made great cheare and were verie merie, plesant, and full of game. The Englishmen also for their parts were of good comfort, and nothing abashed of the matter, and yet they were both hungrie, wearie, sore travelled, and vexed with manie cold diseases. Howbeit, reconciling themselves with God by hoosell and shrift, requiring assistance at his hands that is the onelie giver of victorie, they determined rather to die, than to yeeld, or flee. The daie following was the five and twentieth October in the year 1415, being then fridaie, and the feast of Crispine and Crispinian, a day faire and fortunate to the English, but most sorrowfull and unluckie to the French. . . .

"Thus the Frenchmen being ordered vnder their standards and banners, made a great shew: for suerlie they were esteemed in number six times as manie or more, than was the whole companie of the Englishmen, with wagoners, pages and all. They rested themselves, waiting for the bloudie blast of the terrible trumpet, till the houre betweene nine and ten of the clocke of the same daie.

### In the Play.

Shakespeare follows Holinshed closely, viz:

- (1) The determination of the French to fight the English.
- (2) The passages at the bridge, *i.e.* the struggle between the English and the French for the possession of the bridge.
- (3) The message of Montjoy (see vi. 152-153).
- (4) The present made by Henry to Montjoy (see vi. 150).
- (5) The silence in the English host.
- (6) The proximity of the camps on the night before the battle.
- (7) The chief leaders of the French.
- (8) The day of the battle, Friday, October 25th, the feast of Crispin and Crispian.
- (9) The numbers of the French, six times greater than the English.
- (10) The Duke of York leads the vanguard.

"The Dolphin sore desired to haue beene at the battell, but he was prohibited by his father: likewise Philip earle of Charolois would gladlie haue beene there, if his father the duke of Burgonie would haue suffered him: manie of his men stale awaie, and went to the Frenchmen.

**In the Play.**

Shakespeare, in representing the Dauphin as present at the battle, departs from Holinshed.

**ACT IV.—THE BATTLE.****The English Dispositions.**

"King Henrie, by reason of his small number of people to fill vp his battels, placed his vauntgard so on the right hand of the maine battell, which himselfe led, that the distance betwixt them might scarce be perceiued, and so in like case was the rereward ioined on the left hand, that the one might the more readilie succour an other in time of need.

"When he had thus ordered his battels, he left a small companie to keepe his campe and cariage, which remained still in the village, and then calling his capteins and soldiers about him, he made to them a right grave oration, moouing them to plaie the men, whereby to obtaine a glorious victorie, as there was hope certaine they should, the rather if they would but remember the just cause for which they fought, and whome they should incounter, such faint-hearted people as their ancestors had so often overcome. To conclude, manie words of courage he uttered, to stirre them to doo manfullie, assuring them that England should never be charged with his ransome, nor anie Frenchman triumph over him as a captive : for either by famous death or glorious victorie would he (by Gods grace) win honour and fame.

**Henry's Speech before the Battle.**

"It is said that as he heard one of the host utter his wish to another thus : I would to God there were with us now so manie good soldiers as are at this houre within England ! the king answered : I would not wish a man more here than I have ; we are indeed in comparison to the enimies but a few, but if God of his clemencie doo favour us, and our just cause (as I trust he will) we shall speed well inough. But let no man ascribe victorie to our owne strength and might, but onelie to Gods assistance, to whome I have no doubt we shall worthilie have cause to give thanks therefore. And if so be that for our offenses sakes we shall be delivered into the hands of our enimies, the lesse number we be, the lesse damage shall the realme of England susteine ; but if we should fight in trust of multitude of men, and so get the victorie (our minds being prone to pride), we should thereupon peradventure ascribe the victorie not so much to the gift of God, as to our owne puissance, and thereby provoke his high indignation and displeasure against us ; and if the enimie get the upper hand, then should our realme and countrie suffer more damage and stand in further danger. But be you of comfort, and show your selves valiant, God and our just quarrell shall defend us, and deliver these our proud adversaries with all the multitude of them which you see, (or at least the most of them), into our hands. . . . The Frenchmen in the meane while, as though they had bene sure of victorie, made great triumph, for the capteins had determined before how to divide the spoile, and the soldiers the night before had plaid the Englishmen at dice. The noble men had devised a chariot, wherein they might triumphantie conueie the king

captive to the citie of Paris, crieng to their soldiers; Haste you to the spoile, glorie, and honor; little weening (God wot) how soone their brags should be blowne awaie,

### **In the Play.**

Westmoreland wishes for men from England.

**Holinshed.** It is "one of the host" who utters this wish.

### **Montjoy's Message to demand ransom.**

"Here we maie not forget how the French thus in their jollitie, sent a herald to king Henrie, to inquire what ransome he would offer. Whereunto he answered, that within two or three houres he hoped it would so happen, that the Frenchmen should be glad to common rather with the Englishmen for their ransoms, than the English to take thought for their deliverance, promising for his owne part, that his dead carcasse should rather be a prize to the Frenchmen, than his living bodie should paie anie ransome. When the messenger was come backe to the French host, the men of warre put on their helmets, and caused their trumpets to blow to the battell. They thought themselves so sure of victorie, that diverse of the noble men made such hast towards the battell, that they left manie of their servants and men of warre behind them, and some of them would not once staie for their standards; as amongst other the duke of Brabant, when his standard was not come, caused a baner to be taken from a trumpet and fastened to a speare, the which he commanded to be borne before him instead of his standard. . . .

### **Henry's Achievements.**

"The king that daie shewed himselfe a valiant knight, albeit almost felled by the duke of Alanson; yet with plaine strength he slue two of the dukes companie, and felled the duke himselfe; whome when he would haue yelded, the kings gard (contrarie to his mind) slue out of hand.

"The duke of Gloucester the kings brother was sore wounded about the hips, and borne downe to the ground, so that he fell backwards, with his feet towards his enimies, whom the king bestrid, and like a brother valiantlie rescued from his enimies, & so sauing his life, caused him to be conueied out of the fight, into a place of more safetie.

### **The Plundering of the Baggage; the Slaughter of the Prisoners.**

"In the meane season, while the battell thus continued, and that the Englishmen had taken a great number of prisoners, certeine Frenchmen on horsebacke. "Entred vpon the kings campe, and there spoiled the hails, robbed the tents, brake vp chests, and caried away caskets, and slue such seruants as they found to make anie resistance.

"But when the outerie of thel ackies and boies, which ran awaie for feare of the Frenchmen thus spoiling the campe, came to the kings eares, he doubting least his enimies should gather together againe, and begin a new field; and mistrusting further that the prisoners would be an aid to his enimies, or the verie enimies to their takers in deed if they were suffered to liue, contrarie to his accustomed gentlenes, commanded by sound of trumpet, that euerie man (vpon paine of death) should incontinentlie slaie his prisoner.

### The Second Battle. Retreat of the French.

"When this lamentable slaughter was ended, the Englishmen disposed themselves in order of battell, ready to abide a new field, and also to invade, and newlie set on their enemies, with great force they assailed the earles of Marle and Fauconbridge, and the lords of Laurais, and of Thine, with six hundred men of armes, who had all that daie kept together, but now slaine and beaten downe out of hand. Some write, that the king perceiuing his enimies in one part to assemble together, as though they meant to giue a new battell for preservation of the prisoners, sent to them an herald, commanding them either to depart out of his sight, or else to come forward at once, and giue battell: promising herewith, that if they did offer to fight againe, not onelie those prisoners which his people alreadie had taken; but also so manie of them as in this new conflict which they thus attempted should fall into his hands, should die the death without redemption.

"The Frenchmen fearing the sentence of so terrible a decree, without further delaie parted out of the field.

### Thanksgiving for the Victory.

"And so about foure of the clocke in the after noone, the king, when he saw no appearance of enimies, caused the retreit to be blownen; and gathering his armie together, gave thanks to almighty God for so happie a victorie, causing his prelats and chapeins to sing this psalm, *In exitu Israel de Aegypto*, and commanded everie man to kneele downe on the grounde at this verse: *non nobis Domine, non nobis, sed nomini tuo da gloriam*. Which doone, he caused *Te Deum*, with certeine anthems to be soong, giving laud and praise to God, without boasting of his owne force or anie humane power. That night he and his people tooke rest, and refreshed themselves with such victuals as they found in the French campe, but lodged in the same village where he laie the night before.

### Montjoy's Request for permission to collect the dead.

"In the morning Montjoie king at armes and foure other French heralds came to the K. to know the number of prisoners, and to desire buriall for the dead. Before he made them answer (to understand what they would saie) he demanded of them whie they made to him that request, considering that he knew not whether the victorie was his or theirs.

### In the Play.

Montjoy makes this request on the *evening* of the day of battle; not *next morning*.

### The King gives the name of Agincourt to the battle.

"When Montjoie by true and just confession had cleered that doubt to the high praise of the king, he desired of Montjoie to understand the name of the castell neere adjoining: when they had told him it was called Agincourt, he said, Then shall this conflict be called the battell of Agincourt. . . .

### French Losses.

"It was no marvell though this battell was lamentable to the French nation, for in it were taken and slaine the flower of all the nobilitie of



France. There were taken prisoners, Charles duke of Orleance, nephew to the French king, John duke of Burbon, the lord Bouciqualt one of the marshals of France (he after died in England) with a number of other lords, knights, and esquiers, at the least fiftene hundred, besides the common people. There were slaine in all of the French part to the number of ten thousand men, whereof were princes and noble men bearing baners one hundred twentie and six; to these, of knights, esquiers, and gentlemen, so manie as made up the number of eight thousand and foure hundred (of the which five hundred were dubbed knights the night before the battell) so as of the meaner sort, not past sixteene hundred. Amongst those of the nobilitie that were slaine, these were the cheefest, Charles lord de la Breth high constable of France, Jaques of Chatillon lord of Dampier admerall of France, the Lord Rambures master of the crossebowes, sir Guischard Dolphin great master of France, John duke of Alanson, Anthonie duke of Brabant brother to the duke of Burgognie, Edward duke of Bar, the earle of Nevers an other brother to the duke of Burgognie, with the erles of Marle, Vandemont, Grandpree, Roussie, Fauconberge, Fois and Lestrake, beside a great number of lords and barons of name.

#### English Losses.

Of Englishmen, there died at this battell, Edward duke of Yorke, the earle of Suffolke, sir Richard Kikelie, and Davie Gamme esquier, and of all other not above five and twentie persons, as some doo report. But other writers of greater credit affirme, that there were slaine above five or six hundred persons.

#### ACT V.—PROLOGUE.

#### The Entry into London.

**Henry forbids his Helmet to be carried before him, and ascribes the victory to God.**

"The king, like a grave and sober personage, and as one remembering from whom all victories are sent, seemed little to regard such vaine pompe and shewes as were in triumphant sort devised for his welcoming home from so prosperous a journie, in so much that he would not suffer his helmet to be caried with him, whereby might have appeared to the people the blowes and dints that were to be seene in the same; neither would he suffer anie ditties to be made and soong by minstrels of his glorious victorie; for that he would whollie have the praise and thanks altogether given to God." . . .

#### The Mayor of London meets the King at Blackheath.

"The maior of London, and the aldermen, appaelled in orient grained scarlet, and foure hundred commoners clad in beautifull murrie, well mounted, and trimlie horssed, with rich collars, & great chaines, met the king on Blackheath, reioising at his retourne: and the clergie of London, with rich crosses, sumptuous copes, and massie censers, receiued him at saint Thomas of Waterings with solemne procession.

#### The visit of the Emperor Sigismund.

"In this fourth yeare of king Henries reigne, the emperor Sigismund, coosine germane to king Henrie, came into England, to the intent that he

might make an attonement betweene king Henrie and the French king : with whom he had beene before, bringing with him the archbishop of Remes, as ambassadour for the French king.'

ACT V.—SCENE II.

"Whilest these victorious exploits were thus happilie atchived by the Englishmen, and that the king laie still at Rone, in giving thanks to almightie God for the same, there came to him eftsoones ambassadours from the French king and the duke of Burgognie to moove him to peace. The king minding not to be reputed for a destroyer of the countrie, which he coveted to preserve, or for a causer of Christian bloud still to be spilt in his quarrell, began so to incline and give ear unto their sute and humble request, that at length (after often sending to and fro) and that the bishop of Arras and other men of honor had beene with him, and likewise the earle of Warwike, and the bishop of Rochester had beene with the duke of Burgognie, they both finallie agreed upon certeine articles, so that the French king and his commons would thereto assent. Now was the French king and the queene with their daughter Katharine at Trois in Champaigne governed and ordered by them, which so much favoured the duke of Burgognie, that they would not, for anie earthlie good, once hinder or pull backe one jot of such articles as the same duke should seeke to preferre. And therefore what needeth manie words, a truce tripartite was accorded betweene the two kings and the duke, and their countrie, and order taken that the king of England should send in the companie of the duke of Burgognie his ambassadours into Trois in Champaigne, sufficientlie authorized to treat and conclude of so great a matter. The king of England, being in good hope that all his affaires should take good successe as he could wish or desire, sent to the duke of Burgognie his uncle, the duke of Excester, the earle of Salisburie, the bishop of Elis, the Lord Fanhope, the lord Fitz Hugh, sir John Robsert, and sir Philip Hall, with diverse doctors, to the number of five hundred horsse, which in the companie of the duke of Burgognie came to the citie of Trois the eleventh of March. The king, the queene, and the ladie Katharine them received, and hartilie welcomed, shewing great signes and tokens of love and amitie. After a few daies they fell to counsell, in which at length it was concluded that king Henrie of England should come to Trois, and marie the ladie Katharine; and the king her father after his death should make him heire of his realme, crown and dignitie. . . .

"King Henrie being informed by them of that which they had doone, was well content with the agreement, and with all diligence prepared to go unto Trois. . . . The duke of Burgognie accompanied with many noble men, received him two leagues without the towne, and conveyed him to his lodging. All his armie was lodged in small villages thereabout. And after that he had reposed himselfe a little, he went to visit the French king, the queene, and the ladie Katharine, whome he found in saint Peters church, where was a verie joious meeting betwixt them (and this was on the twentieth daie of Maie) and there the king of England, and the ladie Katharine were affianced."

The wooing of Katharine is Shakespeare's invention.

## Lyly's Euphues "The Bees."

"Gentlemen, I haue for ye space of this twenty yeares dwelt in this place, taking no delight in any thing but only in keeping my Bees, and marking them, and this I finde, which had I not seene, I shold hardly haue beleueed. That they vse as great wit by indu[c]tion, and arte by workmanship, as euer man hath, or can, vsing betweene themesselues no lesse iustice then wisdom, and yet not so much wisdom as maiestie: insomuch as thou wouldest thinke, that they were a kinde of people, a common wealtch for *Plato*, where they all labour, all gather honny, flye all together in a swarme, eate in a swarm, and sleepe in a swarm, so neate and finely, that they abhorre nothing so much as vncleannes, drinking pure and cleere water, delighting in sweete and sound Musick, which if they heare but once out of tune, they flye out of sight: and therefore are they called the *Muses* byrds, bicause they folow not the sound so much as the consent. They lyue vnder a lawe, vsing great reuerence to their elder, as to the wiser. They chuse a King, whose pallace they frame both brauer in show, and stronger in substance: whome if they finde to fall, they establish again in his throne, with no lesse duty then deuotion, garding him continually, as it were for feare he should miscarry, and for loue he should not: whom they tender with such fayth and fauour, that whether-soeuer he flyeth, they follow him, and if hee can not flye, they carry him: whose lyfe they so loue, that they will not for his safety stick to die, such care haue they for his health, on whome they build all their hope. If their Prince dye, they know not how to liue, they languish, weepe, sigh, neither intending their work, nor keeping their olde societie.

"And that which is most meruailous, and almost incredible: if ther be any that hath disobeyed his commaundements, eyther of purpose, or vnwittingly, hee kylleth hymselfe with his owne sting, as executioner of his own stubbornesse. The King him-selfe hath his sting, which hee vseth rather for honour then punishment: And yet *Euphues*, al-beit they lyue vnder a Prince, they haue their priueledge, and as great liberties as straight lawes.

"They call a Parliament, wher-in they consult, for lawes, statutes, penalties, chusing officers, and creating their king, not by affection but reason, not by the greater part, but ye better. And if such a one by chaunce be chosen (for among men som-times the worst speede best) as is bad, then is there such ciuill war and dissention, that vntill he be pluckt downe, there can be no friendship, and ouer-throwne, there is no emmitie, not fighting for quarrelles, but quietnesse.

"Euery one hath his office, some trimming the honny, some working the wax, one framing hives, an other the combs, and that so artificially, that *Dedalus* could not with greater arte or excellencie, better dispose the orders, measures, proportions, distinctions, ioynts and circles. Diuers hew, others polish, all are carefull to doe their worke so strongly, as they may resist the craft of such drones, as seek to liue by their labours, which maketh them so to keepe watch and ward, as lyuing in a campe to others, and as in a court to them-selues. Such a care of chastitie, that they neuer ingender, such a desire of cleannesse, that there is not so much as meate in all their hives. When they go forth to work, they marke the wind, the clouds, and whatsoever doth threaten either their ruine, or

raign, and hauing gathered out of euery flower honny they return loden in their mouthes, thighs, wings, and all the bodye, whome they that tarried at home receyue readily, as easing their backes of so great burthens.

"The Kyng him-selfe not idle, goeth vp and downe, entreating, threatning, commaunding, vsing the counsell of a sequel, but not loosing the dignitie of a Prince, preferring those yat labour to greater authoritie, and punishing those that loyter, with due seueritie. All which thinges being much admirable, yet this is most, that they are so profitable, bringing vnto man both honnye and wax, each so wholesome that wee all desire it, both so necessary that we cannot misse them."

### Holinshed's Description of Henry V.

"In strength and nimblenesse of bodie from his youth few to him comparable, for in wrestling, leaping, and running, no man well able to compare. In casting of great iron barres and heauie stones he excelled commonlie all men, neuer shrinking at cold, nor slothfull for heat; and when he most laboured, his head commonlie vncouered; no more wearie of harnesse than a light cloake; verie valiantlie abiding at needs both hunger and thirst; so manfull of mind as neuer seene to quinch at a wound, or to smart at the paine; not to turne his nose from euill sauour, nor close his eies from smoke or dust; no man more moderate in eating and drinking, with diet not delicate, but rather more meet for men of warre, than for princes or tender stomachs. Euerie honest person was permitted to come to him, sitting at meale, where either secretlie or openlie to declare his mind. High and weightie causes as well betweene men of warre and other he would gladlie heare, and either determined them himselfe, or else for end committed them to others. He slept verie little, but that verie soundlie, in so much that when his soldiers soong at nights, or minstrels plaied, he then slept fastest; of courage inuincible, of purpose vnmutable, so wischardie alwaies, as feare was banisht from him; at euerie alarum he first in armor, and foremost in ordering. In time of warre such was his prouidence, bountie and hap, as he had true intelligence, not onelie what his enimies did, but what they said and intended: of his deuises and purposes few, before the thing was at the point to be done, should be made priue.

"He had such knowledges in ordering and guiding an armie, with such a gift to encourage his people, that the Frenchmen had constant opinion he could neuer be vanquished in battell. Such wit, such prudence, and such policie withall, that he neuer enterprised any thing, before he had fullie debated and forecast all the maine chanches that might happen, which doone with all diligence and courage he set his purpose forward. What policie he had in finding present remedies for sudden mischeeues, and what engines in sauing himselfe and his people in sharpe distresses: were it not that by his acts they did plainlie appeare, hard were it by words to make them credible. Wantonnesse of life and thirst in avarice had he quite quenched in him; vertues in deed in such an estate of souereignie, youth, and power, as verie rare, so right commendable in the highest degree. So staied of mind and countenance beside, that neuer iolle or triumphant for victorie, nor sad or damped for losse or misfortune. For bountifulnesse and liberalitie, no man more free,

gentle, and franke, in bestowing rewards to all persons, according to their deserts: for his saieng was, that he neuer desired monie to keepe, but to giue and spend.

"Although that storie properlie serues not for theme of praise or dispraise, yet what in breuitie may well be remembered, in truth would not be forgotten by sloth, were it but onlie to remaine as a spectacle for magnanimitie to haue alwaies in eie, and for incouragement to nobles in honourable enterprises. Knowne be it therefore, of person and forme was this prince rightlie representing his heroicall affects, of stature and proportion tall and manlie, rather leane than grose, somewhat long necked and blacke haired, of countenance amiable, eloquent and graue was his speech, and of great grace and power to persuaue: for conclusion, a maiestie was he that both liued & died a paterne in princehood, a lode-starre in honour, and mirrour of magnificence: the more highlie exalted in his life, the more deepelie lamented at his death, and famous to the world alwaie."

## EXAMINATION PAPERS.

### ACT I.—PROLOGUE.

1. From what sources did Shakespeare derive his materials for this play?
2. What references are there in this Prologue to the stage in Shakespeare's time?
3. Explain the phrases :—  
    *" Assume the port of Mars."*  
    *" Piece out our imperfections."*  
    *" A chartered libertine."*  
    *" The perilous narrow ocean."*  
    *" Imaginary puissance."*  
    *" It would drink the cup and all."*  
    *" Crescive in his faculty."*
4. What do you gather of the character, past and present, of King Henry, from the conversation between the Archbishop of Canterbury and the Bishop of Ely?
5. Explain the following allusions and give the context where necessary :  
    *" Hydra-headed wilfulness "*; *" The Gordian knot "*; *" Some certain dukedoms "*; *" the offending Adam "*; *" A Muse of fire."*
6. Comment upon the grammar of the following :—*" Familiar as his garter "*; *" The severals and unhidden passages "*; *" For the which supply "*; *" Was like and had indeed against us passed "*; *" the accomplishment of many years."*
7. In what sense does Shakespeare use the following words :—*invention, consideration, addiction, popularity, seat, unraised, lazars, exhibitors, companies?*
8. What is a Prologue? For what purpose is it used in this play?

### ACT I.—SCENE I.

1. Give extracts to show the difficulties Shakespeare met with in his attempt to represent the play of Henry V. upon the stage. How did he attempt to overcome them?
2. *" That self-same bill is urged."* What bill is alluded to? When was it first 'urged'? Can you assign any reasons why it was not passed then?
3. Explain the following allusions and give the context where necessary :  
    *" Whose high upreared and abutting fronts "*; *" his lion's whelp "*;  
    *" prisoner kings "*; *" Like Turkish mute."*
4. Give the context and explain the meaning of the following passages :  
    *" Playing the mouse in absence of the cat."*  
    *" Take heed how you impawn our persons."*  
    *" No woman shall succeed in Salique land."*  
    *" You cannot revel into dukedoms there."*  
    *" And lie pavilioned in the fields of France."*
5. Enumerate briefly the arguments of Canterbury (1) to establish the legality of Henry's claim to the throne of France; (2) In answer to Henry's question, *" May I with right and conscience make this claim?"*
5. In what sense does Shakespeare use the following words :—*religiously, mortality, nicely, glose, dishonest, defunction, intendment, giddy, sunless.*
7. What can you infer from Act I. Sc. ii. of the state of England at the accession of Henry V.? Quote a passage in support of your statement.

## ACT I.—SCENE II.

1. Write out the comparison between the "state of man" and the work of honey-bees. What moral does Canterbury draw from the comparison?
2. What estimate did the Dauphin form of Henry's character from his "wilder days"? How does Henry himself allude to those days?
3. Quote the reference to the game of tennis. Explain the terms *set*, *hazard*, *courts*, *chaces*? Explain the double meaning contained in any of these terms.
4. Explain with reference to the context:—"Half their forces"; "With waven epitaph"; "a mourning widow"; "coursing snatchers"; "amply to unbar"; "unfurnished kingdom"; "lay down our proportions."
5. Explain the grammar of the following:—  
*"King Lewis his satisfaction."*  
*"With ample and brim fulness of his force."*  
*"Stood smiling to behold."*  
*"In the book of Numbers is it writ."*
6. In what sense does Shakespeare use the following words:—*entertain*, *convey*, *shows*, *idly*, *congruing*, *galliard*, *cousin*, *empery*, *impawn*. Quote passages in which these words occur.
7. Paraphrase:—"We hope to make the sender blush at it  
to  
That this fair action may on foot be brought." (299-310).

## ACT II.—SCENE II. AND PROLOGUE.

1. What evidence is there for determining the date of the play?
2. What events occur between the First and Second Acts? Quote from the Prologue to Act II. to show when the scene changes from London to Southampton.
3. Give the main facts of the conspiracy against Henry. What modification does Shakespeare make of these facts for dramatic purposes?
4. What promise to playgoers had Shakespeare made as regards Sir John Falstaff? How does he fulfil this promise in the play of Henry V.? Criticise the motives of the dramatist in his change of purpose.
5. Explain:—"I will hold out mine iron"; "sworn brothers"; "that is my rest"; "ancient"; "I will scour you with my rapier"; "Sword is an oath"; "quotidian tertian."
6. Compare and contrast Nym, Pistol and Bardolph.
7. What effect had the prospect of war with France upon the English nation?
8. Explain the following phrases:—  
*"Silken dalliance in the wardrobe lies."*  
*"Model to thy inward greatness."*  
*"The abuse of distance."*  
*"Force a play."*  
*"To give you gentle pass."*  
*"It will toast cheese."*
9. Explain the following allusions:—"With winged heels, as English Mercuries"; "Hound of Crete"; "Of Cressid's kind"; "hides a sword."

## ACT II.—SCENE II.

What was the object of the conspiracy against Henry V.? Describe the dramatic method by which the King leads on the traitors to their self-condemnation. Quote the passage in which the King describes what would have been the consequences if the conspiracy had been successful.

Give an outline of the comic plot in the play, and show how it is connected with the main plot.

Explain with reference to the context:—"an oath of mickle might;" "his heart is fracted and corroborate;" "I shall sutler be;" "that's mercy, but too much security;" "the golden earnest of our death;" "every rub is smoothed on our way;" "dulled and cloyed with gracious favours."

Give the derivation of the following words:—"nice," "pavilioned," "marches," "sutler," "cloy," "security," "orisons," "bault," "preposterously," and state in what sense they are used by

5. Give the meanings of the following words:—"powers," "in head," "quittance," "enlarge," "complexion," "quick," "practices," "suggest," "tender," "taste," "dear," "puissance," "jealousy," "botch."
6. Explain the following allusions:—"his lion gait," "vasty Tartar," "tell the legions."
7. Paraphrase:—  
"Now, lords of France; the enterprise whereof  
to  
No King of England, if not King of France" (181-192).

## ACT II.—SCENE III.

1. Describe the death of Falstaff. Name any popular delusions that are referred to by Shakespeare.
2. Quote and explain any proverbial sayings that occur in this scene.
3. Give instances of Mrs. Quickly's blunders in the use of words.
4. Explain the following:—"Christom child;" "clear thy crystals;" "he cried out of sack;" "let senses rule;" "the fuel is gone that maintained that fire;" "a' babbled of green fields." Give the reading of the folios for this last sentence, and explain the change.
5. Comment upon the grammar of the following:—"should walk the whole world;" "how smooth and even they do bear themselves;" "the only she;" "let us condole the knight;" "we will aboard;" "which I in sufferance heartily will rejoice."
6. Give the parting advice of Pistol to his wife ere setting out for France.
7. Scan the following lines, and explain any peculiarity of metre:—  
"To envelope and contain celestial spirits."  
"Upon our spiritual convocation."  
"To Lewis the emperor, and Lewis the son."  
"Came pouring like the tide into a breach."  
"Let housewifery appear: keep close, I thee command,"



## ACT II.—SCENE IV.

1. Give (briefly) and contrast the opinions of the French King and the Dauphin with respect to the English invasion. Quote the Constable's reply to the Dauphin.
2. What interval of time occurs between the third and fourth scenes of Act II.? What deviations does Shakespeare make from history?
3. Quote the passage in which the French King gives his reasons for thinking "*King Henry strong*."
4. Explain the following:—"More than carefully;" "*the sick and feeble parts of France*;" "*a Whitsun morris-dance*;" "*the outside of the Roman Brutus*;" "*the fatal and neglected English*;" "*turn head and stop pursuit*."
5. What express greeting did Exeter bear from Henry to the Dauphin?
6. Explain:—"The kindred of him hath been fleshed on us." What particular instance does the French King give? Quote his words.
7. Explain, with reference to the context:—"This most memorable line;" "*sweeten the bitter mock*;" "*his most famed of famous ancestors*;" "*the promise of his greener days*."
8. Give the etymology of the following words, and show if it explains the meaning in which Shakespeare uses them:—"lazar," "cloy," "quick," "awkward," "complement," "yearn."

## ACT II.—SCENE I. AND PROLOGUE.

1. What use does Shakespeare make of a chorus in this play?
2. Give a brief description of a theatre in the Elizabethan period.
3. Quote that part of King Henry's exhortation to the soldiers before Harfleur commencing "*on, on, you noblest English*" to the end.
4. Give the meanings of the following words, and quote the passage in which each word occurs:—"bottoms," "*rivage*," "*sternage*," "*pitch*," "*ordnance*," "*linstock*," "*portage*," "*jutty*," "*war-proof*."
5. Explain the following, with reference to the allusions where necessary:—"the young *Phæbus* fanning;" "*like so many Alexanders*;" "*the game's afoot*;" "*the mettle of your pasture*;" "*cull'd and choice-drawn cavaliers*;" "*men of grosser blood*."
6. "*When the blast of war blows in our ears*." What change does this make in men? Give the King's words, descriptive of a man (1) in peace, (2) in war.
7. Paraphrase:— "*Thus with imagined wing our swift scene flies*  
to  
Breasting the lofty surge" (Pro. 1-12).

## ACT I.—SCENE II.

1. What are Fluellen's chief characteristics? Describe his first appearance in the play.
2. How does the Boy describe Bardolph, Pistol, and Nym respectively?
3. What is the nationality of Fluellen, Gower, Jamy, and Macmorris? What is Fluellen's opinion of Macmorris and Jamy respectively?
4. Explain the following:—"A case of lives," "men of mould," "bawcock," "purchase," "carry coals," "particularities," "plain-song," "swashers," "antics."
5. Quote and explain any "play upon words" that you may have noticed in this scene.
6. To whom was the conduct of the siege of Harfleur committed? What indications are there in the scene of how the siege was carried on? How long did the siege last, and why was the capture of the town essential to Henry's plan of campaign?
7. "Gentlemen both, you will mistake each other." Who is the speaker? Who are the gentlemen addressed, and what was the nature of their dispute?

## ACT III.—SCENE III. AND IV.

1. State briefly in your own words how King Henry describes the horrors of war that may happen to a city captured by assault. Illustrate your answer by any instances of such ravages in the Peninsular War.
2. What reason does the Governor give for the surrender of Harfleur?
3. Whom did Henry appoint as Governor of the captured town?
4. Why did Henry march for Calais? Give (a) the reasons stated in the play; (b) what you suppose were the King's real motives.
5. Give the meaning of the following:—"parle," "half-achieved," "flesh'd soldier," "bootless," "o'erblows," "address," "defensible."
6. Give instances of (a) compound words, (b) nominative absolute, in this scene.
7. Explain the following allusions:—"send precepts to the leviathan," "as did the wives of Jewry at Herod's bloody-hunting slaughtermen."
8. What light is thrown on the character of Katharine in Scene IV.?
9. What arguments have been adduced against the insertion of Scene IV. in this play? Can you give any reasons in support of retaining it?
10. Scan the following lines, quoting any peculiarity of accent or metre:—  
 "Till in her ashes she is buried."  
 "As send precepts to the leviathan."

## ACT III.—SCENE V.

1. Where is the river Somme? Where did Henry first attempt to cross the river? At what point did he actually cross it?
2. How does the Constable describe the climate of England?
3. Quote the Dauphin's contemptuous allusion to the English, and give the Constable's description of the state of the English army.
4. Explain the following passages, and give the speaker in each instance :—*"I will sell my dukedom to buy a slobbery and a dirty farm."* *"And teach lavoltas high and swift corantos,"* *"Whose low vassal seat the Alps doth spit and void his rheum upon."*
5. Give an instance of the use of the double comparative by Shakespeare as found in this scene.
6. Explain the following words and phrases :—*"nook-shotten isle,"* *"sodden,"* *"sur-reined jades,"* *"drooping icicles,"* *"captive chariot,"* *"for achievement."*
7. Scan the following lines, noting any peculiarity of metre :—  
*"Mort de ma vie! if they march along."*  
*"Dieu de batailles! where have they this mettle?"*

## ACT III.—SCENE VI.

1. Give Pistol's description of the Goddess Fortune. What explanation does Fluellen give of this description?
2. Where was *"the bridge?"* Why was it important for Henry to seize it?
3. What was the crime for which Bardolph was executed? What historical incident does Shakespeare follow? Describe Pistol's attempt to save his comrade.
4. Explain the following :—*"The fig of Spain,"* *"a beard of the general's cut,"* *"You know me by my habit,"* *"a hole in his coat,"* *"we speak upon our cue,"* *"such slanders of the age."*
5. Give Fluellen's description of Bardolph? Why did Henry order the execution of the latter? What were the King's commands against plundering? What reason does he give for issuing such orders?
6. Give the meaning of the following words :—*"fax,"* *"sconce,"* *"perdition,"* *"gamester,"* *"quality,"* *"impeachment,"* *"con."*
7. What do you learn in this scene of the condition of the English army before the battle of Agincourt?
8. By whom, to whom, and in what connection were the following passages spoken :—*"the duke will hear thy voice,"* *"this is an arrant, counterfeit rascal,"* *"My ransom is this frail and worthless trunk."*

## ACT III.—SCENE VII.

1. Explain the following allusions :—" *le cheval volant, the Pegasus,*" "*the pipe of Hermes,*" "*it is a beast for Perseus.*"
2. Give examples from III. vii. of the extravagant boastfulness of the French, and show that the Constable does not rate the prowess of the Dauphin very highly.
3. Explain the following :—" *kern of Ireland,*" "*French hose,*" "*hooded valour,*" "*to mope with his fat-brained followers so far out of his knowledge.*"
4. What was the distance between the English and French camps, and how was the distance ascertained? How far is the statement in agreement with the historical facts?
5. Give instances in this scene of a play upon the double meaning of words.
6. What do you understand by the expression, "*I will cap that proverb*"? Quote the proverbs in their proper sequence.
7. What meaning is given to the following words in this scene :—" *armour,*" "*absolute,*" "*lodging,*" "*still,*" "*have at,*" "*overshot,*" "*winking,*" "*robustious.*"
8. Quote from the scene passages that indicate the time passed. What reason had Shakespeare for the insertion of the scene?

## ACT IV.—PROLOGUE.

1. What description do you find in the Prologue of the manner in which the French and English respectively passed the night before the battle of Agincourt?
2. Quote passages from the Prologue that indicate the proximity of the opposing armies to each other.
3. Explain the following expressions :—" *accomplishing the knights,*" "*four or five most vile and ragged foils,*" "*a largess universal,*" "*tardy-gatted night,*" "*overbears attainit.*"
4. How did King Henry pass the night before Agincourt? Quote from the Chorus lines descriptive of his action.
5. What effect had the presence of King Henry upon his soldiers?
6. Give the derivation and meaning of the following words :—" *odds,*" "*linstock,*" "*yeoman,*" "*cullion,*" "*Lavolta,*" "*palfrey,*" "*foil,*" "*eke,*" "*alarum.*"
7. Paraphrase "Now entertain conjecture of a time  
to  
and the third hour of drowsy morning name" (1-16).
8. Comment upon the grammar of the following :—  
" *When creeping murmur and the poring dark  
Fills the wide vessel of the universe.*"  
Explain the expression "*the poring dark.*"

## ACT IV.—SCENE I.

1. What indications of the character of the King do you find in this scene? Comment very briefly.
2. Assign any reason why the scene is written partly in prose and partly in verse.
3. Summarize the conversation between King Henry and the soldiers Williams and Bates.
4. What led to the quarrel between the King and Williams? What was the subsequent issue of the quarrel?
5. "*There is some sort of goodness in things evil.*" What reflections does King Henry make on this sentiment?
6. Explain the following with reference to the context:—"I am a gentleman of a company," "I love the lovely bully," "the violet smells to him as it doth to me," "that's a perilous shot out of an elder gun," "war is his beadle."
7. How does King Henry disguise himself in order to visit his soldiers?
8. Paraphrase "So, if a son that is by his father sent about merchandize to  
when they purpose their services" (154-156).
9. Explain the following words and expressions:—"dress us fairly," "husbandry," "casted slough," "anon," "popular," "rawly," "admiration."

## ACT IV.—SCENE I.

1. Show that Henry's speech upon ceremony is a natural sequence to his late conversation with Williams and Bates.
2. Give a summary of King Henry's reflections upon ceremony.
3. Explain the following:—"The farced tittle running fore the king," "with body filled and vacant mind," "sweats in the eye of Phæbus," "sleeps in Elysium," "doth rise and help Hyperion to his horse."
4. Quote the lines from "O hard condition  
to  
What is thy soul of adoration" (249-262).
5. Comment upon the grammar in the following sentence:—"whose hours the peasant best advantages."
6. Explain the allusion in "the fault  
My father made in compassing the crown."  
What does the King say he had done in order to atone for this fault?
7. Scan the following lines, and point out any peculiarities in metre:—"And make a moral of the devil himself."  
"God-a-mercy, old heart! thou speak'st cheerfully."
8. Give instances of the use of the nominative absolute in this scene.

## ACT IV.—SCENE II. AND III.

1. Give Grandpré's description of the woe-begone appearance of the English Army at Agincourt.
2. What were the opposing numbers of French and English, respectively, at Agincourt?
3. Describe the position of the battlefield, and the disposition of Henry's forces. How in the actual battle did he goad the French to attack? What physical conditions contributed to the French defeat?
4. Explain the following:—"make incision in their hides," "the English are embattled," "a hilding foe," "idle speculation," "the tucket sonance," "Big Mars seems bankrupt in their beggared host."
5. Compare the campaign of Cressy with that of Agincourt.
6. What wish was expressed by Westmoreland just before the battle of Agincourt? What deviation from history does Shakespeare make here?
7. Paraphrase:—"By Jove, I am not covetous for gold,  
to  
For the best hope I have" (iii. 24-33.)
8. Comment upon the grammar of:—" 'tis a fearful odds," "this day shall gentle his condition," "It yearns me not if men my garments wear."

## ACT IV.—SCENE III.

1. Give six instances where Shakespeare departs from history in the play. From what source did he derive his historical information?
2. Explain fully "This day is call'd the feast of Crispian."
3. What effect did the speech of Henry have upon Westmoreland?
4. Show that the speech of the King was peculiarly calculated to rouse the courage and devotion of his troops.
5. Explain the following expressions:—"I wait but for my guidon," "he which hath no stomach to this fight," "he'll remember with advantages," "hold their manhoods cheap," "native graves," "killing in relapse of mortality."
6. Explain with reference to the context:—
  - (a) "Why, now thou hast unwished five thousand men."
  - (b) "The man that once did sell the lion's skin  
While the beast lived, was killed with hunting him."
7. Give the meaning of the following words as used by Shakespeare:—"expedience," "achieve," "argument," "mind," "varlet," "present," "trumpet," "passing," "dare," "slovenry," "likes."
8. Give the substance of the message delivered by Montjoy just before the battle commenced.

## ACT IV.—SCENE V. AND VI.

1. Comment briefly upon the character of King Henry as a king, a soldier, and a man.
2. Explain the following: "*Qualitie calme custure me,*" "*thou diest on point of for,*" "*I'll fer him, and firh him, and ferret him,*" "*This roaring devil i' the old play.*"
3. Describe briefly the confusion and despair in the French ranks during the battle.
4. Describe the deaths of the Earl of Suffolk and the Duke of York. Who was this Duke of York? In what previous play, and under what name does he appear?
5. Comment upon the grammar of:—"*Reproach and everlasting shame Sits mocking in our plumes,*" "*raught me his hand,*" "*Disorder, that hath spoiled us, friend us now.*"
6. Explain with reference to the context:—"*They are both hanged,*" "*I'll to the throng,*" "*Give the word through,*" "*All my mother came into mine eyes.*"
7. What caused Henry to order the massacre of the French prisoners? How does Shakespeare represent the act as being to a certain extent justifiable?
8. Give the meaning of the following words as used by Shakespeare:—"*perdurable,*" "*larding,*" "*yoke-fellow,*" "*honour-owing,*" "*discuss,*" "*noble-ending,*" "*insteept.*"
9. Paraphrase from:—"Upon these words I came and cheered him up,  
to

A testament of noble-ending love" (vi. 20-7).

## ACT IV.—SCENE VII.

1. What points of resemblance does Fluellen draw between Alexander the Great and Henry V.?
2. On the night previous to the battle of Agincourt Henry, in disguise, had quarrelled with Williams. How does the King manage to avoid meeting the soldier in his own person?
3. What circumstance gave the name of Agincourt to the battle?
4. State the losses of the French and English, respectively, in the battle. How far are Shakespeare's figures supported by historical records?
5. Explain the following allusions:—"His best friend, Cleitus," "*Assyrian slings,*" "*Monmouth caps,*" "*non nobis,*" "*St. Tary's Day.*"
6. Give the meaning of the following words and phrases:—"Void," "*Yerk,*" "*quite from the answer,*" "*purchase,*" "*contagious treason,*" "*common men,*" "*mercenaries.*"
7. How does Williams justify himself to Henry when he discovers that his quarrel is with the King and not with Fluellen?
8. Show from Henry's conduct during and after the battle that he was actuated by feelings of piety and humility.
9. What do you know of the Duke of Gloucester, the Earl of Salisbury, and the Duke of Exeter in the play?

## ACT V.—SCENE I. AND PROLOGUE.

1. What reference in the Prologue of Act V. assists us in determining the date of the play? What other historical allusions are there in this Prologue?
2. Describe the return of Henry V. from France after the battle of Agincourt. What interesting memento of Henry's personal share in that battle still remains?
3. By whom, and to whom, and on what occasions were the following spoken :—*"This was a merry message"*; *"Go, clear thy crystals"*; *"Abate thy rage, great duke!"* *"Our expectation hath this day an end"*; *"What is thy name?"* *"I know thy quality"*; *"I will none of your money."*
4. Explain the following :—*"The English beach pales in the flood"*; *"a mighty whiffler"*; *"Scald knave"*; *"your green wound"*; *"earnest of revenge."*
5. Comment on the courage of Pistol on the different occasions on which it is tested, viz. (a) at the breach at Harfleur; (b) at the battle of Agincourt; (c) in his contest with Fluellen.
6. Name the characters in the play that are connected with the wild days of the King's youth, and state their respective end. Quote from this play if necessary.
7. How did the Welsh custom of wearing the leek on St. David's day arise? What allusions are there to this custom in the play?
8. Illustrate the modesty of the King by a quotation from the Prologue to Act V.

## ACT V.—SCENE II. AND EPILOGUE.

1. Who is the Duke of Burgundy in Act V. Sc. ii.? What caused him to advocate Henry's cause? When and for what reason did he subsequently abandon the English alliance?
2. Quote from Burgundy's speech passages descriptive of (a) the blessings of peace; (b) a country ravaged by war.
3. What do you learn in the wooing scene of the characters of (a) Henry; (b) Katharine.
4. Explain with reference to the context :—*"The fatal balls of murdering basilisks"*; *"Let that one article rank with the rest"*; *"You use them perspectively"*; *"She is our capital demand."*
5. What can you gather from the play of the terms of the *"Peace of Troyes"*?
6. What were the causes of the loss of France in the reign of Henry VI.? How far are the causes hinted at in the play?
7. What is an anachronism? Give instances of anachronisms in the play of Henry V.
8. Quote the Epilogue.
9. Explain the following :—*"congregated"*; *"even-pleached"*; *"cursory"*; *"consign"*; *"be thy cook"*; *"broken music."*
10. Comment upon the following passages—*"Our accept and peremptory answer"*; *"plain and uncoined constancy"*; *"Saint Dennis be my speed"*; *"nice customs curtsy to great kings"*; *"mangling by starts the full course of their glory."*



## GENERAL (1888).

1. (a) How may the date of the composition of Henry V. be fixed? (b) With what other historical plays of Shakespeare is Henry V. intimately connected? (c) What characters of these other plays reappear in Henry V.?
2. Give the substance (not the exact words) of *either* (a) the Archbishop of Canterbury's and the Bishop of Ely's explanation of the change in Henry V.'s character at his accession; or (b) Henry V.'s argument against Williams concerning the responsibility of a king for the fate of his subjects slain in battle.
3. Explain any grammatical peculiarity in :
  - (a) *'Gainst him whose wrongs gives edges unto the swords.*
  - (b) *'Thus comes the English with full powers upon us.*
  - (c) *When creeping murmur and the poring dark  
Fills the wide vessel of the universe.*
  - (d) *The venom of such looks, we fairly hope,  
Have lost their quality.*
4. Give the meaning in this play and the derivation of—*sennet, indirectly, linstock, antics, dout, vaward, impeachment, tucket, morris-dance.*
5. Express in English prose the exact meaning of :  
 "Are they spare in diet,  
     to  
     Another fall of man" (II. ii. 131-142).
6. Give an instance from the play of (a) a pun, (b) a metaphor, (c) a simile, (d) a fable, (e) a proverb.
7. Describe, in your own words, the character of Fluellen, illustrating your description by referring to (not quoting) passages in the play.
8. Explain the historical allusions in the following passages :
  - (a) *She hath . . . impounded as a stray  
The King of Scots.*
  - (b) *Think not upon the fault  
My father made in compassing the crown.*
  - (c) *Did in his ales and his angers, look you, kill his best friend,  
Cleitus.*
9. Explain the following passages :
  - (a) *Hath got the voice in hell for excellence.*
  - (b) *How hast thou with jealousy infected  
The sweetness of affiance ?*
  - (c) *The outside of the Roman Brutus.*
  - (d) *Now we speak upon our cue.*
  - (e) *Though his affections are higher mounted than ours, yet when  
they stoop they stoop with like wing.*
  - (f) *But it is no English treason to clip French crowns, and  
to-morrow the king himself will be a clipper.*
  - (g) *Killing in relapse of mortality.*
  - (h) *Congreeing in a full and natural close.*
10. Write out (carefully observing the proper division of the lines) the passage beginning :  
     "O now, who will behold the royal captain."  
     and ending "In the night."  
     or, that beginning "Old men forget."  
     and ending "Saint Crispin's day."

## GENERAL (1888).

- 1 Give the dates of the early editions of the Play. Describe and discuss different views that have been held as to its original form.
2. Discuss the statement—"This is a play without a plot."  
What is the dramatist's purpose in introducing (a) Bardolph, Nym etc., (b) Chorus?
3. Explain the following lines, stating the persons in question in each case
  - (a) *The founder of this law and female bar.*
  - (b) *I am not Barbason, you cannot conjure me.*
  - (c) *You know me by my habit.*
  - (d) *Art thou of Cornish crew?—No I am a Welshman.*
  - (e) *Were now the general of our gracious empress,  
As in good time he may, from Ireland coming.*
 What is the special importance of the last quotation?
4. Explain the meaning of the following words and phrases:—*moy, whiffler, sconce, hilding, perdy, God before, broken music, Crispian, Crispian.*
5. Illustrate by reference to the play *either* (a) the character of Fluellen, or (b) the religious side of the character of Henry V.
6. Explain the lines:—
  - (a) *O England, model to thy inward greatness,  
Like little body with a mighty heart.*
  - (b) *The word is "pitch and pay."*
  - (c) *As fearfully as doth the galled rock.  
O'erhang and jutty his confounded base.*
  - (d) *He hath stolen a par and hanged must a' be.*
  - (e) *This roaring devil in the old play that every one may pare his  
nails with a wooden dagger.*
7. Comment on the words in italics:—(a) "Corrupting in *it* own fertility," (b) "King Lewis *his* satisfaction," (c) "He smiled *me* in the face, *raught* me his hand," (d) "What's to say?"  
In what senses does Shakespeare use the words: '*discuss*,' '*shrewdly*,' '*indirectly*,' '*enlarge*,' '*impeachment*.'
8. "*And a' babbled of green fields.*" To whom is this reading due? What is the reading of the folio? What other suggestions have been made for amending it?
9. Quote *either* sixteen lines beginning, "*This day is called the feast of Crispian,*" or fourteen lines beginning, "*O God of battles, steel my soldiers' hearts.*"
10. Paraphrase. "In cases of defence 'tis best to weigh."  
to  
"A little cloth."  
(II. iv. 42-7).

## GENERAL (1892).

1. (a) Between what dates was this play first acted? Quote or paraphrase the passage in the text which determines this point.
  - (b) What was Shakespeare's authority for the historical facts of Henry . V. ? What change or changes has he made in the order of events?
  - (c) What evidence is there of a previous play, not by Shakespeare, on the same subject? Give other instances in which he has been anticipated in the choice of a subject.
  - (d) From what Elizabethan author has he been thought to have borrowed in this play by way of simile or description.
2. State the occasions on which the following words were spoken, giving the names of the speakers and of the persons addressed :
    - (a) *Base is the slave that pays.*
    - (b) *That's mercy, but too much security.*
    - (c) *'Tis good for men to love their present pains*  
*Upon example.*
    - (d) *That's a perilous shot out of an elder-gun that a poor and*  
*private displeasure can do against a monarch.*

Explain the meaning of (b), (c), and (d), and illustrate the sense in Elizabethan English of *secure* and *security*, giving their derivation.

Express the meaning of the following passage in modern English prose, neither much shortening nor much expanding it:

*Upon the King ! let us our lives, our souls,  
Our debts, our careful wives,  
Our children and our sins lay on the King !  
We must bear all. O hard condition,  
Twin-born with greivness, subject to the breath  
Of every fool, whose sense no more can feel  
But his own wringing ! what infinite heart's ease  
Must Kings neglect, that private men enjoy !  
And what have Kings, that privates have not too,  
Save ceremony, save general ceremony ?  
And what art thou, thou idol ceremony ?  
What kind of god art thou, thou suffer'st more  
Of mortal griefs than do my worshippers ?  
What are thy rents ? What are thy comings in  
O ceremony, show me but thy worth !  
What is thy soul of adoration ?*

4. Derive *imp*, *lief*, *tucket*, and illustrate the meaning of these words from this and other plays of Shakespeare.

Comment on the following with examples of their use:—*lazar*, *exhibiter*, *galliard*, *humours*, *nook-shotten*, *pax*, *gimmal*, *whiffler*, *it own*.

5. Write out *one*, but *not more than one*, of the following passages, carefully observing the divisions of the lines:

- |     |  |                       |
|-----|--|-----------------------|
| (a) |  | "Gracious lord        |
|     | Stand for your own "                       |                       |
|     | to   | "cold for action "    |
| (b) | "O God of battles "                        |                       |
|     | to   | "for Richard's soul " |
| (c) | This day is called the feast of Crispian " |                       |
|     | to   | "freshly remember'd " |

6. Illustrate the statement that Pistol's language "consists in great part of scraps from the play house."

7. Explain, indicating the context, and with special attention to the words italicised—

- Than amply to *imbar* their crooked titles.
- A *waæn* epitaph.
- He *cried out* of sack.
- I knew by that piece of service they would *carry coals*.
- I am not *Barbason*; you cannot conjure me.
- 'Tis a *hooded* valour; and when it appears it will *bate*.

8. Describe *in your own words* and illustrate the character *either* of Henry V. or of Falstaff.